

**MAY 1991**

# *Guide*

**TO THE ARTS**



**JEFFERSON PUBLIC RADIO**



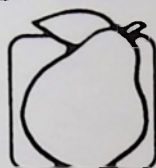
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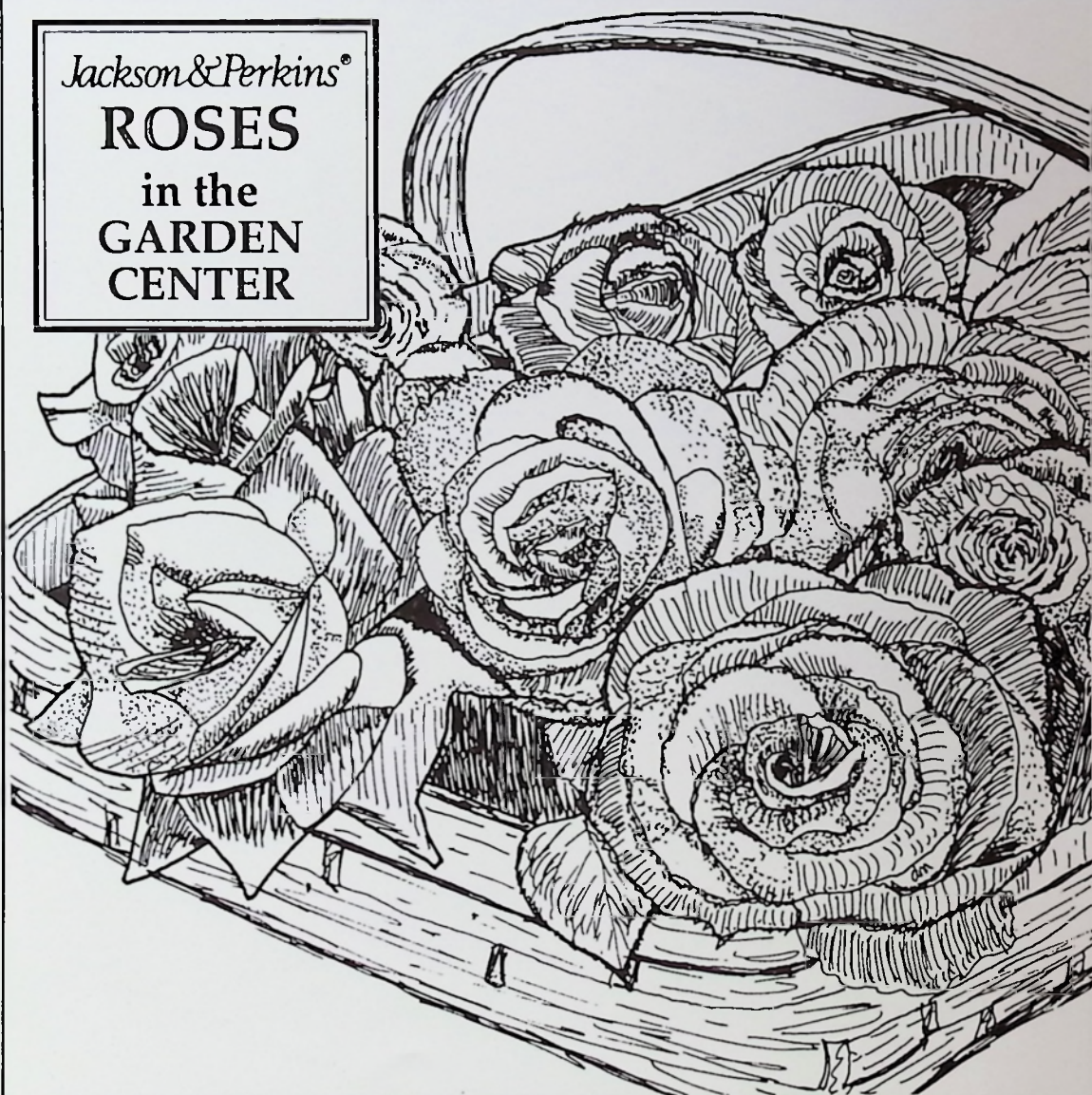
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*Poster for Ashland's Cultural Heritage Month comprised from old postcards. Posters will be for sale at many downtown Ashland merchants.*



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MAY 1991

# Guide TO THE ARTS

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**Front Cover:** *Lawn and Grove*, watercolor by Lane Hall. The subject of the painting is Lithia Park in Ashland.

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### Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event.

Jefferson Public Radio welcomes your comments:

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Sometimes it's difficult to express my own concerns over some programming-related issues because listeners who happen to feel negatively about the particular program seize upon my comments as a reason for Jefferson Public Radio to cancel the program. Most programming decisions contain shadings of benefits and liabilities. When the issues become sufficiently weighty some listeners will rush to suggest that we should take strong programming steps, I believe it's important to share these concerns with you.

And so we come to a long-considered discussion of National Public Radio (NPR).

Founded in the early 1970s to produce and distribute programs like *All Things Considered*, NPR has evolved into the heart of public radio at the national level. Central to NPR's national role equation is its status as a member-owned company. The NPR member stations own National Public Radio and exercise their ownership obligations by electing NPR's board of directors.

Originally, like everything else in public radio, NPR operated pretty literally on a shoestring. Its near-bankruptcy in 1983 is a reminder of the fragile state of its earlier years. During those years it became popular in some public radio circles to opine over the "corporate NPR"—a system which had created its own somewhat bloated bureaucracy. Subscribers to the "corporate NPR" theory worried that NPR was seeking to supplant its member-owned stations in various ways.

I never bought that view and argued against those "nefarious" NPR scenarios. I did express concern, however, over what I perceived as the growing inability of NPR's member stations to maintain control over the network's destiny. The sheer volume of public radio's growing complexity makes managing one's own station more than a full-time responsibility. The volume of NPR-related issues produces mountains of paperwork for each NPR station to review in order that local station management may both maintain familiarity with pending issues and can formulate their own position on them. Travel costs being what they are, most NPR stations have only one face-to-face opportunity each year to actually see and influence the NPR management and board. Cumulatively, policy decisions regarding NPR have been ceded to the NPR board by these stations. Items which ten years ago were decided by vote of the stations now, occasionally, will be offered to the membership for an advisory, non-binding vote.

One such advisory vote among the NPR membership is scheduled to be held this month. It will help determine the formula

# NPR And Our Future

under which stations charge themselves for the NPR programs they broadcast. It's a watershed event.

Originally, NPR programs cost stations relatively little because the Corporation for Public Broadcasting used its annual federal appropriation for public radio to pay NPR directly to produce these programs. After various changes in the NPR financing equation, substantially stage-managed by the largest public radio stations, the public radio system has changed so that the federal funds now go directly to stations, some of whom have chosen to leave NPR behind (which was what those large stations were after all along). That leaves a smaller share of the federal appropriation available to be returned to NPR from its members stations to help pay NPR's costs.

NPR compounded this situation by "unbundling" its programs so that stations could buy individual items rather than pay for the entire package in bulk. That resulted in NPR's needing to "sell" stations on the merits of individual programs because doing so was "good business." It also added a marketing cost component, which had not previously existed, to the NPR budget.

Add these things together and you have all the ingredients for a significant cost spiral for those stations which have maintained their NPR membership. As these costs have grown, fewer stations have been able to maintain full membership. The loss of some, or all, of their membership dollars has further accelerated the cost spiral.

For these reasons the NPR board of directors has been studying NPR's dues formula looking at various models which alternatively would lighten the dues burden for smaller stations (as measured by budget), for smaller communities (as measured by population) or would maintain the status quo system. Imagine trying to make changes in a system in which one large station's dues equal the dues of the bottom twenty stations and you can get an idea of the jockeying that is now going on.



But the simple fact is that the present dues formula is broken. By way of example here's KSOR's dues history:

1984 .....	\$ 12,500	1988 .....	\$ 91,000
1985 .....	58,000	1989 .....	105,000
1986 .....	72,000	1990 .....	106,000
1987 .....	79,000		

The only way we held down the dues in 1990 was by dropping *Fresh Air*. Otherwise our dues bill would have been about \$113,000.

Under the current dues formula KSOR's NPR dues next October will go well over \$150,000. Needless to say, we're watching the May vote with great interest because we don't see ourselves or our listeners able to shoulder that type of cost increase and are hoping for some change to make our continued membership feasible.

Another factor also seems to me to have entered the scene. I never accepted the "rapacious" NPR model and I still don't. The management and staff at NPR are sincerely dedicated to public radio's unique mission and opportunities. But, NPR and public radio, are becoming captive of the evolving and differentiating stimulæ of the public radio system's component parts. Typically, the differing circumstances of a national network, and the local stations which own it, should produce a blend of the best in perspectives and opportunities afforded each by their circumstances. But that isn't happening. Stations are increasingly financially strapped and unable to devote their resources of "managing" their investment in NPR. For example, more stations than ever are unable to finance the cost of traveling to the annual meeting at which their NPR investment must be "managed." So it is disconcerting to them to find the draft NPR budget, discussing a proposed \$1,000,000 travel increase for NPR news gathering and describing the increase as "moderate." The chasm between NPR's circumstances and those of its member stations is growing ever-wider.

NPR is also captive of its circumstance within the D.C. Beltway. That *locus* does provide important access to government but it also creates enormous costs. For example, NPR has operated in leased headquarters for some years at a rental rate established under a more moderate rental economy. The cost of executing a new lease, which comes due this year, is estimated at \$1,700,000 *more* than NPR's current annual rent—cost which member stations have to support.

The Washington environment affects NPR in other ways. As NPR journalists have become national household figures, public radio is increasingly hardpressed to hold onto its "stars" in the face of commercial broadcasting's financial enticements. NPR feels a legiti-

mate pressure to compete in various ways - and not necessarily just in salary. (There's still a *tiny* bit of panache in accepting salary underpayment to avoid "selling out" one's public service principles.)

But NPR is pressed to provide *circumstances* similar to the other networks. Network support personnel have increased. The pressure to fully staff the network twenty-four hours daily in order to cover breaking news just as CNN does is present. While the commercial networks are laying off staff and closing bureaus, NPR is talking about opening some in areas where there truly is a need to do so.

And all of these pressures have added enormous cost spirals to what is for most NPR-member stations an already out-of-control economic equation.

Recently I heard representatives of many of the NPR member stations try to explain the gravity of local stations' economic circumstances. Most public radio stations are in some fashion attached to government either at the state or local level. Thirty-one states have budgets which are out of balance and many stations are experiencing great financial pains. Yet, in the face of the seemingly immutable fiscal pressures which NPR reports, the NPR board of directors voted a budget with an increase of 8% (which depending upon which dues formula is adopted could visit increases of 30% upon some stations). The 8% figure was a reduction from over 20% originally proposed. NPR is, in its own way, trying to respond to economic reality.

But the simple truth is that NPR's economic reality, and that of the local stations, are virtually written in different languages.

You can analyze the NPR draft budget endlessly. But, regardless of the seeming compromises which NPR makes, a local station faces the challenge of shouldering its dues bill. And increasingly many of those stations can't. If you don't have it you can't pay it.

We have created a prestigious core of public radio in NPR. We believe in its value and have fought for it on many occasions. We care deeply about it. But increasingly we can't afford our creation.

A lot of stations in many parts of the United States are giving agonizing thought to the perversity of this realization.

And in some quarters public radio's troops are starting to ask, what will there be after NPR?



**Ronald Kramer**  
*Director of Broadcasting*





# FAVELL MUSEUM



Re-visiting America's West

## An Interview with Gene Favell

by Raoul Charles Van Hall

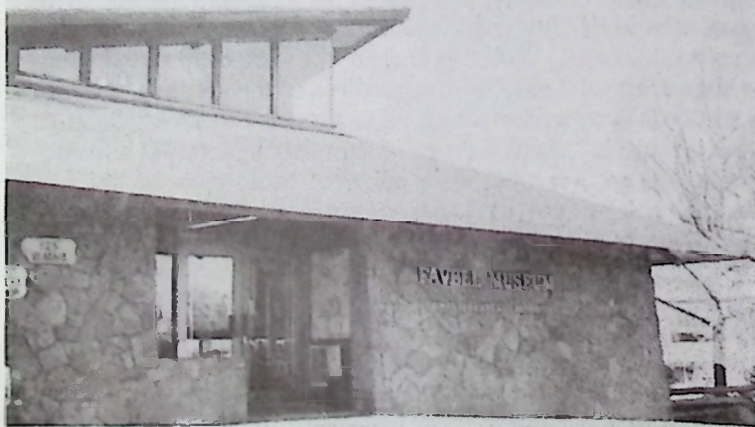
Time travel. Visiting the Favell Museum is the the closest thing to time travel that I have experienced. Viewing this massive collection of western art and Indian artifacts, one can almost hear the sounds and smell the smells of these past lives and events that were the beginnings of civilization on this part of the planet. This is the story of one of Southern Oregon's unique resources: The Favell Museum of Western Art and Indian Artifacts in Klamath Falls.



*Gene Favell, founder and director of the museum (upper left)*

*A miniature diorama of the wild west (above)*

*The Favell Museum*



### How did you get interested in Indian artifacts?

During the depression and drought in the 1930s people didn't have much money. All the lakes were drying up and artifacts started showing up in the dry lakebeds. They still do.

My parents and I would drive on the dry lakebeds, ride the running boards and look for Indian artifacts. My mother would trade with the Indians when they came to the Lakeview Round-up. She would trade all day for a basket or some beadwork. That was her hobby. After World War II when I got out of the army

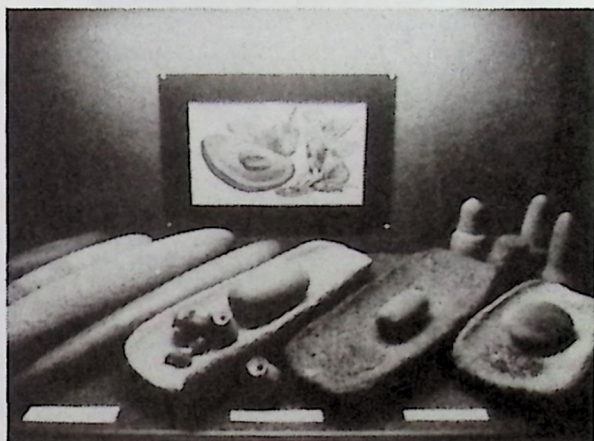


I went to work in the clothing business. I was an outdoorsman working indoors and would go out on the weekends into the desert and hunt things without shooting them or hurting the environment. I found that working along a shoreline I could find quite a few arrowheads that had washed up on the bank. I wasn't really hurting anything archaeologically; it was actually preservation. That's how it all got started.

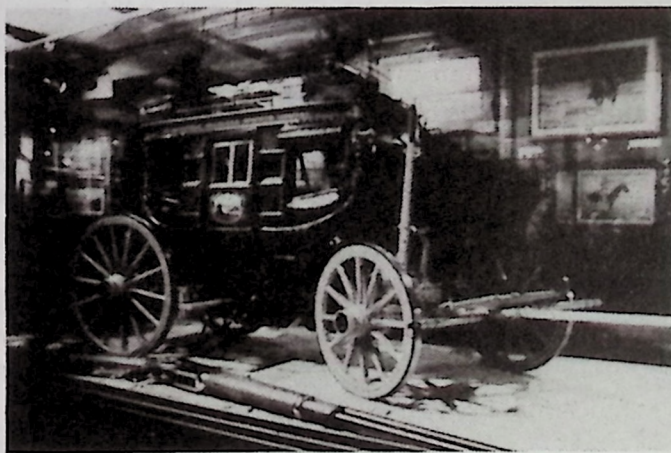
**Is there any conflict as far as you're concerned when artifacts are discovered in a cave or at an ancient burial site?**

Definitely. Anytime someone finds a cave the information should be turned over to a qualified archaeologist. A site like that is like a one-of-a-kind book. When you destroy the pages you destroy the story. In the first place it's illegal. You could be really hurting something. I try to avoid hurting these things. Some of the collections in the museum I bought to preserve them. At the Favell Museum we are really a preservatory. We are trying to keep this part of our heritage here so young people can learn from it and so they can come here and see that people before us living under very tough and crude circumstances produced some very beautiful things. They're really art objects, and they're displayed here, not only archaeologically but as fine art objects. Burial grounds should be avoided completely; they're sacred to the Indians.

away. When we had the funds we were able to build this museum as a preservatory for our collection. We decided that in this particular area although artifacts might interest people, if we were going to expand and become a world-class museum, we would have to broaden our scope of interest. We went into contemporary western art and wildlife art. In many cases we can actually enhance our displays of artifacts with appropriate paintings. We started construction in 1970, and we wanted to make a contribution to our community, county, state and nation. I think we have. Too many people that have done well have left without making a contribution to their area. We have a lot of people come here from all over the country and even from other countries. We try to find the best of the contemporary living artists. By buying their art we can help them to continue painting. We also have



*Klamath Indian artifacts exhibit (above)*



*Three-tenths-scale model of a Concord stagecoach (at left)*



**What made you decide to build the Favell Museum?**

Our collection at home became so big especially when I started getting into western art that we felt the collection might be in danger. We had to have a house sitter when we were

four original Charles Russells paintings and we have a great Charlie Dye collection. He was one of the founders of the Cowboy Artists of America. His paintings that we have were covers of *American Weekly*, *Collier's* and *The Saturday Evening Post*. We have two great Grace Hudsons. In the early 1900s when





Charles Russell was getting several hundred dollars a painting, she was getting a couple of thousand dollars a painting. She's one of the top women artists in America of all time. Practically everything in the museum is original art. When I saw a miniature gun I decided to try to build a collection of miniature firearms. That was the third major collection in the museum and there are now 135 guns down to tenth-scale. They're all working models! They have working parts. To be a perfect miniature they have to work. Building those three collections over the last twenty years has made us a major museum. Our visitors are our best missionaries and they carry the message of this museum. This museum was never built to make money but we did hope it would break even. Our original art sales gallery, the print shop and gift shop—that's what supports this museum.

We've been here nineteen years now. We've not used public funding of any kind; it's all from my wife's and my families.

**Why do you think that there is so much interest in western art?**

Well, it's been popular for over twenty-five years, especially in Wyoming, Montana, Arizona, Colorado, Texas and those areas where they're more conscious of it. It's been slower coming to the far west for some reason. Maybe we have less Indian heritage. You don't see a lot of the Klamath things in gift shops while you go to Arizona and you see the jewelry and the rugs and the whole bit. We have a major western art collection, probably the finest displayed anywhere that combines contemporary western wildlife art with some of the deceased artists, some of the greats. There are some very fine Indian artists who do a different type of art than we do and you can't do everything so I haven't gone into that field. They do a lot of surrealistic things and legend paintings. We don't have room at this time for another dimension.

**Do you feel that through western art we can rediscover some of our past?**

There are a lot of people that have always enjoyed American history and the western movement. It's basically an art movement that America can call its own. There of course is a lot of nostalgia due at least in part to westerns in motion pictures and on television.

**When I interviewed Louis L'Amour a few years ago, he mentioned that he knew you. Do you have any interesting stories about him?**

We corresponded and had a few phone calls, but I never met him personally. I understand that he visited the museum, but I wasn't here at the time. I read every book that he wrote, and I'll miss him. He used to live here in Klamath Falls and was known as Micky L'Amour. He did many things here including some prize fighting. The man that we gave our first Western Heritage Award to was Charles Darley, and his daughter was dating Louis L'Amour. Charles sent his daughter away to college to get her away from Mickey/Louis L'Amour who he didn't feel had the right qualities to be with his daughter.

**How do you feel about western art as an investment?**

I tell my customers that there is no guarantee when you buy a painting that it will increase in value. First you want to buy it because you like it and want to live with it. If art appreciates that's a side benefit. There are some specific artists who increase their prices by ten percent a year, which is very reasonable. So there immediately you've got a good investment. I can show you one painting in the collection that I bought for \$8,000 that ten years later is worth \$80,000. In some ways my collection is an investment collection, but I'll probably never sell any of it. In some ways it's like a stock portfolio, it's diversified. I'm different than most gallery dealers because I've invested in artists that I recommend and sell in my gallery. I put my money where my mouth is. But I don't buy paintings to make money on them. I buy them because they're things I like and want to show people. I like to live with them and enjoy them everyday. It's a great pleasure to be here in an institution where so much talent is represented.

**Do you find that the artists you know generally go to the site that they are painting, or do they use photographs or their imagination?**

In many cases they will go on location and take pictures. For example Don Hummel always did a lot of photography which I think lends credence to his paintings and especially to his backgrounds. It depends on what they're painting. If they are painting a battle scene of course they have to go and research it. Sometimes they have to do a lot of research. Accuracy in western art paintings, particularly



the historic ones, have to be accurate to be valuable.

### **Tell me a little bit about the fire opal arrowhead?**

There are very few of them. This particular arrowhead was really kind of a miracle. It was found in the Blackrock Desert of Nevada in 1912 by a sheepherder. Doc Stewart, who was a dentist in Alturas had an interest in artifacts and bought it in 1916 for \$5.00. I bought it from him in 1966. It was probably made for spiritual or ceremonial purposes. I think it's the Rembrandt of all the arrowheads found.

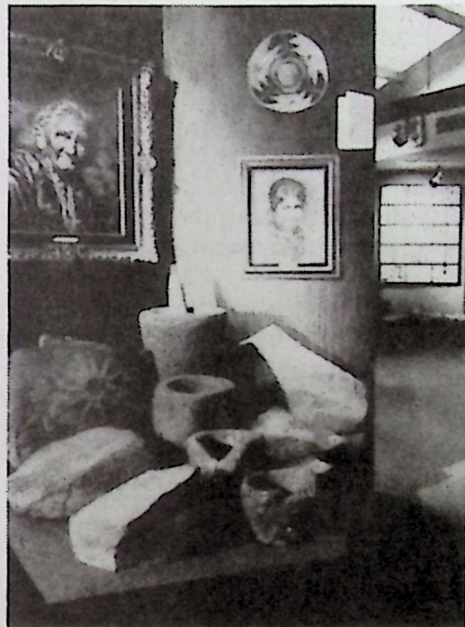
### **How do you hope people will feel after they've visited your museum?**

I try to make a presentation here that people will feel good about. I hope people will feel that they've seen a lot of fine western art, have learned something archaeologically and

have seen a collection of miniature guns that can't be seen anywhere else in the world.

### **I understand that you have an anniversary celebration coming up.**

Our nineteenth anniversary party is the last weekend in April. We'll have a twenty-person art show here in the basement of the museum. We'll give our national Western Heritage Award and also our Klamath County Award. This of course is our main event of the year. The party is the 26th, 27th and 28th of April. People come from all over the west. It really is a celebration!



*A miniature exhibit (above)*

*A collection of stone mortars (above right)*

*Tonto Basin pottery exhibit (right)*



*Raoul Charles Van Hall has been in broadcasting for twenty years, and is currently operations manager and host of Sunday Morning Jazz at KAGO-FM in Klamath Falls.*



# One Theater's Key to Survival... And Prosperity

By Phyllis Fox-Krupp

**M**ike Spooner had a good idea when he and a small coterie of Grants Pass theater enthusiasts founded Barnstormers Little Theater Group.

As members of a family of professional actors, Spooner and his co-founder niece, Mildred Watt, were dedicated to establishing a resident theater using the talents and energy of community volunteers to their best advantage.

Now, almost four decades later, Barnstormers, one of Oregon's oldest theaters, is a thriving and much-loved member of the community—filled with the warmth and surefootedness of tradition and bubbling with the vitality of new talent. And, box office receipts and private donations support the entire operation.

Over the years, the theater has been infused with fresh ideas and people; some have gone; some have stayed on to become a part of the community. Some from Southern Oregon's vast talent pool have come with professional or high-quality amateur theater credentials that they have generously shared to help train other actors, directors, costumers and technical people here. And over time, the size of this competent theater community has been enlarged and enriched.

The current quality of Barnstormer performances reflects this history, and frequently productions in this small theater surpass many professional productions in their sparkle, freshness and personal strengths that actors bring to their roles.

Proudly owned, free and clear of any mortgage by Barnstormers, the theater seats 110 patrons comfortably in its intimate old proscenium auditorium on Evelyn Street. Since installation of air conditioning, the building is comfortable during the summer months, and the season of plays has been extended to include an early summer show.

But, surely this little theater has not survived and prospered only on the strength of its entertainment. Barnstormers itself is a liv-

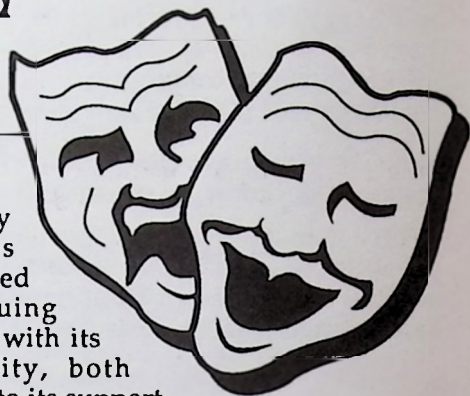
ing entity that has maintained a continuing dialogue with its community, both acceding to its supporters' tastes, and periodically undertaking a controversial play when its directors felt an idea's time had come. In the last few years, several plays, risky for their heavy drama or questionable language, were scheduled into the season—*The Whales of August*; *All My Sons*; *The Glass Menagerie*; *The Sea Horse*; *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean*; and *Who's Afraid of Virginia Woolf*.

Living up to the tradition of the "little theater" genre, Barnstormers has a commitment to providing educational services to its community. This month concludes a series of nine acting and technical theater classes, open to the public for beginning and intermediate levels. The final two classes will be held on Saturday, May 18th. They are: *Pitfalls and Pratfalls of Comedy* at 10am and *How to Make Friends and Influence Directors*, a panel discussion with instructors from the earlier classes, at 1:30pm. Walk-in students are welcome. Each session is \$3—\$6 for the day.

A brand new program will admit high school student applicants to an apprenticeship program to learn stagecraft working on a Barnstormer play. Students will earn high school credits at the successful completion of the program. And, as of this writing, the first Barnstormer production is in rehearsal that utilizes a producer, freeing its director to work more intensely with his cast. At the same time, a volunteer member is being trained as a video technician to tape selected rehearsals. Directors may then utilize this videotape to provide instant feedback to actors.

Artistic fallout from these new ventures should be interesting to watch.

Although the theater's schedule is very full, Barnstormers does from time-to-time host an





entertainer or another theater company whose work would draw a Barnstormer audience and who are in need of a stage. Annually, the theater also hosts a One-Act Play Festival, this year to be held Saturday, May 11th, for the benefit of the Marcie Ann Kightlinger Scholarship Fund.

An ambitious 1991-92 season is scheduled, covering a broad spectrum of theater and full of the wonderful, substantial characters that are every thespian's plum.

The season opens June 7th with the irrepressibly heartwarming comedy from the collective pen of Moss Hart and George S. Kaufman—*You Can't Take It with You*. It is likely the most-performed of any of Kaufman's plays, which include *The Man Who Came to Dinner* and the madcap Kaufman/Gershwin musical satire on American political life under FDR, *Of Thee I Sing*.

The play is set in 1930s New York City in the home of one Martin Vanderhof, "just around the corner from Columbia University, but don't go looking for it." In the authors' stage directions preceding Act I, they go on to describe said living room as "the every-man-for-himself-room ... for here meals are eaten, plays are written, snakes collected, ballet steps practiced, xylophones played, printing presses operated."

This is the tone of the whole play, an unstrained and unrestrained humor that seems to defy dissection to analyze what makes it the comedy tick. The doleful, lovable Kaufman was the master at drawing the world's wide-eyed optimists and persistent curmudgeons alike into his unlikely circle of characters to experience their ebullient vitality, hope and their love of life.

Well-suited to her task as director of *You Can't Take It with You*, Caroline Berkman is full of vitality and great heart. She spent many years working in Southern California community theater and with a renowned director on the Rochester, Minnesota community theater scene. Notably, she was assistant director for the Rochester Symphony Orchestra's production of Mozart's *Così fan Tutti*.

During her few years in Southern Oregon, she has shown as an actress a depth of insight, versatility and great, great heart in *The Sea Horse*, as the neighbor



Director Caroline Berkman

## BARNSTORMERS

1991-92 Season

### You Can't Take It With You

By George S. Kaufman & Moss Hart  
Directed by: Caroline Berkman  
June 7,8,9,14,15,16,21,22,23

### Romeo And Juliet

By William Shakespeare  
Directed by: Karen Knoles  
September 6,7,8,13,14,15,20,21,22  
Casting: May

### Little Women

By Louisa May Alcott Adapted for the stage by Ron Sherman  
Directed by: Ron Sherman  
November 8,9,10,15,16,17,22,23,24  
Casting: September

### Road to Mecca

By Athol Fugard  
Directed by: Robert Watt  
February 7,8,9,14,15,16,21,22,23  
Casting: November

### Steel Magnolias

By Robert Harling  
Directed by: Loraine Sherman  
April 10,11,12,17,18,19,24,25,26  
Casting: February

in *A Majority of One* and as the transvestite, Joann, in *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean*.

In 1991, The Barnstormers is still a good place to spend a Friday or Saturday evening or Sunday afternoon. For actors and crew, it's a welcome opportunity to work on well-crafted plays that are approached in a serious way and in a spirit of camaraderie.

Phyllis Fox-Krupp is a freelance writer in Grants Pass.



# THE CHECK'S IN THE MAIL

By Patricia Kuhn

"The check's in the mail," a local writer recently tells a friend on the telephone. High pitched, excited congratulatory voices smooth out to more modulated tones. Questions fly.

"How did it happen? Do you realize you just broke into the national market? And in New York!"

"Yes, and I was really beginning to get discouraged. Even my writer's group had a myriad of suggestions—to change the essay here and there—but I just decided to send it in at that point. Soon after, an editor wrote and asked if \$450 would be acceptable."

Rose Ramsay, the winner of the 1990 Rogue Valley Writers Conference scholarship for prose, was the one hearing this year's conference theme, "The Check's in the Mail." Her piece, "The Climbing Tree," will be published in the Hearst magazine, *Country Living*.

Ramsay attended last July's writers' conference after a sample chapter from a novel in progress garnered her the scholarship for prose in the regional competition. Since the conference, Ramsay has been published frequently in *Southern Oregon Currents*, a regional arts and entertainment magazine, and now has entered the national market.

William Decker, one of the conference's founders, delights in the news. For one of his dreams has come true also. It was Decker, a teacher, author of three published novels and a retired senior editor of a New York publishing house, who in the '80s noted the lack of support for writers in the valley. Visual arts, theater, dance, all were thriving he recalls, but for writers it was a lonely landscape.

Joined by colleagues Lawson Inada and Herman Schmeling, both professors of English at Southern Oregon State College, Decker believed a conference would draw together local and regional writers in the world's loneliest profession, if only for an inspiration- and information-filled week each July. The Rogue Valley Writers Conference was born. The concept has mushroomed. So has attendance. And the checks have been coming in for the first time to many of the writers attending the 1989 and 1990 forums, underscoring another of Decker's goals—that of providing an atmosphere where local writers could have their writing taken seriously.

Ramsay is not the only one whose writing has been taken seriously. John Reid, a poet and the editor of the *Medford Mail Tribune*, submitted his poem, "On Peace Twenty-three

Years Later." It pleased the judges and Reid was awarded the full scholarship in the poetry category for the 1990 conference.

Reid went on to receive second place in the Oregon State Poetry Association's fall contest for his poem, "A Talk with the Disease," in the Discovery category. His poetry has been published in the *Mail Tribune*.

Ramsay and Reid are not the only success stories. A great-grand-mother attending the conference for the first time last year just mailed her 300-page manuscript to an agent in New York—at the agent's request.

"The check is in the mail," has been a frequent response by Cathy Noah, editor of *Southern Oregon Currents* magazine, to many area writers. Since its debut in September 1989, *Currents* has provided a supportive local market for arts and entertainment, travel and recreation, food and fitness articles by a number of Rogue Valley Writers Conference participants. Linda Eckhardt and Julia Tucker, conference speakers, write weekly food and film columns; many conference attendees have sold work to *Currents* as well. Encouraged by their success at *Currents*, a number of local writers including Rose Ramsay have gone on to national markets.

Who comes to the Rogue Valley Writers Conference? They are nurses, a detective, air line personnel, homemakers, counselors, business men and women, students, teachers, social workers, those in a career change, retirees, those newly unemployed. But they all have one thing in common: the desire to write and be taken seriously.

Some come with the express purpose of polishing and submitting their work for publishing within the year; others have published extensively but want to meet other writers or try a different genre; others are now able to begin writing because their children have entered school or have left the home. Others come to resume an interrupted education and take advantage of the undergraduate and graduate credit given.

It is this bond, not educational background or how many articles, or books one has had published, that makes for the magic. Such magic that after the first two conferences, writers gathered together on the last day to form groups to continue the confidence building, motivation, critiquing, feedback and market suggestions that were part of the offerings of the conference. These impressive and effec-



tive support groups and networks meet frequently. Newsletters have been produced and public readings given.

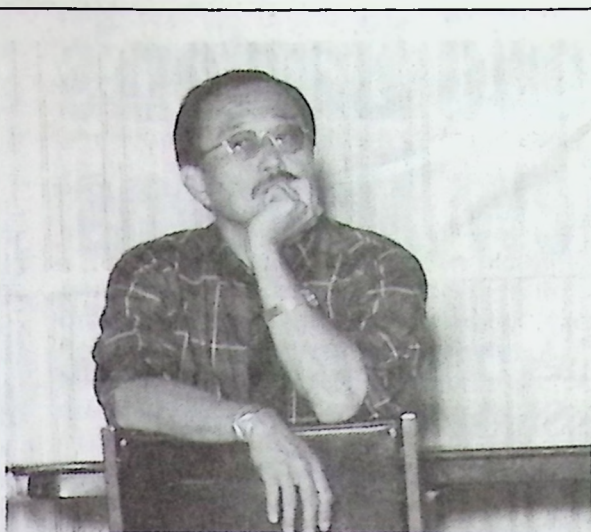
One participant, Mary Alley, who has just finished a manuscript based on her year's residence in southern China teaching English to Chinese students, commented on the encouragement she has received from her monthly writing group (consisting of writers who had met at the conference) for this year-long project. She laughed, adding, "I would say to anyone who has not attended, 'Come see what writers look like. They look just like you.'"

Little did Decker, Inada and Schmeling realize what they would be setting in motion. Or did they? For the conference has gone far beyond that electrifying week in July. It has set in motion a far-reaching network of writers helping each other. They come from all directions: northern California, the Oregon coast, Roseburg, Grants Pass, Merlin, Rogue River, Jacksonville, Ruch, Klamath Falls, Ashland, and from country in between.

And as they have the last two years, they will all hone in during the second week of July on the Southern Oregon State College campus for Rogue Valley Writers Conference 1991, set for July 8-12. Sponsored jointly by the Department of English and Division of Continuing Education, RVWC is accepting submissions for two full tuition scholarships. Each is worth \$215, one in poetry and one in prose. Poets should submit three poems and writers of prose (fiction and non-fiction) should submit a sample chapter, an essay, short story, article or scene from a play. Deadline for submission is May 3 and winners will be announced May 30. There is no entry fee. Former winners will not be eligible. Send a self-addressed, stamped envelope to Celeste Stevens, Division of Continuing Education, Southern Oregon State College, 1250 Siskiyou Boulevard, Ashland, Oregon 97520 or telephone (503) 552-6331 for more information.

It won't be long before you too will hear, "The check is in the mail."

*Patricia Kuhn, a Medford resident, attended the first Rogue Valley Writers Conference as a student. The last two years she has served as Publicity Director. When not generating enthusiasm for the conference, she writes poetry and travel articles illustrated with her photography.*



*Lawson Inada*

Rogue Valley Writers Conference 1991 will continue its successful format. Lawson Inada, a nationally recognized and award-winning poet and SOSOC professor and William Decker, a retired editor, writer and publisher will present creative techniques in poetry and prose writing each morning of the five-day forum.

In the afternoon sessions, successful, published authors will address novice and professional writers in carefully structured presentations which will include questions and in many cases personal interaction with the writers. The authors will focus on their work, publishing experience and then exchange information on a panel.

**Visiting authors will include:**

Monday, Non-Fiction Category, Sara Jameson (panel leader), Jack Fincher, Terrie Claflin, Kaye Atwood and Cathy Noah.

Tuesday, Fiction Category, William Decker (panel leader), Russell Working, Sandra Scofield and Ken Goddard.

Wednesday, Focusing on the local market, Linda Eckhardt (panel leader), Geri Couchman (and others not yet confirmed at this writing).

Thursday, Writing for the Market, fiction and non-fiction with Herman Schmeling (panel leader); Cooney and Alper, Young Adult; Stephanie Bartlett and Penny Colvin, fiction. (Non-fiction speaker to be confirmed.)

Friday, Dramatic Writing for Film and Television, Al Reiss (panel leader).

William Decker, conference director, emphasizes: "We are providing a variety of markets for our writers. This year we have devoted one day, Wednesday, to exploring in detail the local and regional market." And for good reason. Many of last year's participants published in these markets.

Half-day sessions for the full week are available at reduced tuition.



# Todd Barton's New Terrains

James DePriest commissions  
the Shakespeare Festival's  
resident composer to write  
for the Oregon Symphony

by John Baxter

"Oh, no! I don't know what to do, here." Composer Todd Barton is seated in front of a computer screen in his Ashland studio, trying to coax a balky program into printing out a portion of the score to his new composition, *Terrains for Orchestra*. It's not working.

*Terrains* marks a major step in Barton's career. It was commissioned last year by James DePriest, Music Director of the Oregon Symphony and the Britt Festivals, and will have its premiere in Portland in October. DePriest will conduct the premiere, and plans to include *Terrains* in some of his many guest conducting appearances around the world in the coming season.

"James seemed to be especially excited about my score for [the 1990 Shakespeare Festival production of] *Winter's Tale*," Barton says, "We had lunch the day after he saw the play, and he offered me the commission. And he made it completely open-ended. Ever since I've felt like a kid in a toy shop."

Barton describes *Terrains* as a "journey around and through a series of contrasting musical terrains—some come from my scores for *Winter's Tale*, *Dracula* and *Peer Gynt*, and others are newly composed." But unlike many of his theatre compositions, which utilize synthesizers, digital samples, and other late 20th century musical wizardry, this piece is for a traditional orchestra, including triple winds and an extended percussion section. It's actually the first time Barton has written for full orchestra.

"I really feel well prepared," he says. "Somebody—it may have been Virgil Thomson or Aaron Copland—said that if you can write for string quartet, you can write for the orchestra; because the hardest part of writing for orchestra is the string

section. And I've been writing for the Kronos String Quartet for eight or nine years. I've also written for wind, brass and percussion ensembles. So *Terrains* just puts it all together."

Barton should be well prepared. With music performance and musicology degrees from the University of the Pacific and the University of Oregon, he came to the Oregon Shakespeare Festival as a Green Show musician in 1969. Three years later he was named Music Director, and he began composing original music for Festival productions in 1979. In addition to his work with Kronos, his activity has expanded to include an original score for the Folger Shakespeare Company production of *The Tempest* in Washington, D.C.; and recordings with the Creative Northwest Orchestra, conducted by avant-garde jazz giant Anthony Braxton, as well as with Barton's shakuhachi teacher, John Singer. And he composed original music for a cassette which accompanied Ursula K. LeGuin's book *Always Coming Home*.

He says he also has good role models for orchestral composition, citing Ravel, Bartok, Lutoslawski, Stravinsky, Shostakovich, and Takemitsu as major influences. Barton pauses a minute, then smiles, "And Carl Stalling. He wrote all the Warner Brothers cartoon music."

If one thread runs through all of this musical activity, it is collaboration. Whether it's a theatre score, in which case he's worked closely with a director, or the project with Ursula LeGuin, most of Barton's work to date has been subject to the constraints imposed by an accompanying art form. But *Terrains* is different: James DePriest wants, plain and simple, a piece of music. "While I love the collaboration in the theatre," Barton says, "it's also wonderful and scary to be in charge of the whole shootin' match."

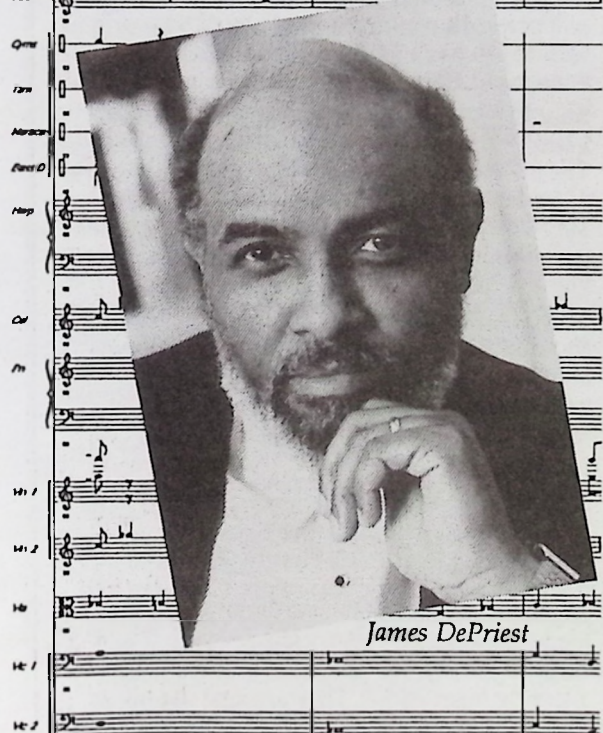
The clutter of wires, glowing computer screens, disc drives, printers and electronic keyboards in Barton's studio betrays his passion for composing with electronics. But at the center of the room, in front of a giant picture window looking southeast toward the Cascades, is a large wooden music stand. Upon it are several large sheets of six-stave score paper and a plain yellow No. 2 pencil: composition the old-fashioned way.

*Terrains* began as a more high-tech piece—Barton actually started composing it on the synthesizer—and the piece was originally intended to be scored for synthesizer and orchestra. But Barton wanted to be able to insure that the music would always be performed on the same brand of synthesizer. "I wanted the front page of the score to





Todd Barton



James DePriest

have a pocket, in which you'd find a floppy disc with the correct synth program, which could then be performed by any keyboardist. I also wanted to have an 800 number where any orchestra could call and secure the proper synthesizer. I approached the company with the idea, but it quickly turned into a bureaucratic nightmare."

Then, turning the tables on technology, Barton realized that he could make the orchestra create the same complex sounds he usually pulls from synthesizers. "It's been a real challenge to create the same effects," he says. "It took me an hour to orchestrate the first note of the piece, whereas on a synth you'd get the same effect by pressing one key."

And while Barton often uses much of the complex musical composition software now available, he's also tried to keep his use of computers to a minimum on *Terrains*. But still, they come in handy.

"I need to feel more in touch with this piece, so I'm composing it more in the traditional vein. I just use the computers to push and shove stuff around. I'll enter the score into the computer, though, and the day I'm done, I'll press 'Print,' and it'll start printing out all the parts. That will save about four to six weeks' time—and about six thousand dollars—over having copyists in New York or L.A. do the work. Then I can take the computer to Portland for the rehearsal, and make any last minute changes that are required right on the machine."

James DePriest and the Oregon Symphony will give *Terrains for Orchestra* four full rehearsals prior to its premiere, instead of the usual two, and Todd Barton will conduct the first pair of rehearsals. This will give him the opportunity to communicate with the orchestra, as well as make any last-minute adjustments to the score.

"Then James DePriest takes over," Barton says, "and I've watched him in rehearsals before take a performance from just O.K. to stellar in a matter of minutes."

Now if Todd Barton can just get his computer software to copy the score...

*Terrains for Orchestra* will be performed by the Oregon Symphony, conducted by James DePriest, October 6, 7, and 8 in Portland.

John Baxter is Associate Director of Broadcasting for Jefferson Public Radio, and a regular contributor to the music magazines *Option* and *Sound Choice*.



# A Schedule of Events for May Ashland's CULTURAL HERITAGE MONTH

Margaret Green

An exciting month of events is planned by the Ashland Chamber of Commerce/Visitors & Convention Bureau this May. Many activities offer a chance to learn more about our culture and some of the diverse backgrounds represented in our area. Other events are simply fun for families and friends to get out in the Spring weather and enjoy our beautiful surroundings.

The Cinco de Mayo weekend is going to be a real celebration this year, with events all around town. The merchants are also planning a sidewalk sale on May 3-5 to coincide with the outdoor marketplace feeling.

**May 4 & 5**—Ashland's Marketplace, on Guanajuato Way, celebrates Cinco de Mayo for its opening weekend. This is an open air arts and crafts marketplace that continues each weekend throughout the summer.

**May 4 & 5**—the Hispanic Student Union Art Expo will be held at the Masonic Lodge.

**May 5**—A Street Dance featuring "Caliente"—a Salsa band back by popular demand—will be held on Water Street at 2:00 p.m.

**May 5-9**—Southern Oregon State College's International Week will be held at the college. There will be daily cultural presentations (food, dance, music) at noon in the Stevenson Union building.

**May 5-9**—For those who love international films, SOSC and the Varsity Theatre will host their third annual International Film Festival.

**May 10**—The American Language Academy hosts Greeters in the morning and offers opportunities to observe the ALA classes.

**May 10**—SOSC presents an international banquet and variety show. Exciting music and traditional dance presented by SOSC International Students.

**May 11**—The Arts Council of Southern Oregon will present a concert in Lithia Park. This will feature top name performers who will be announced closer to the date of the concert.

**May 12-18** is National Historic Preservation Week with many interesting events happening. The merchants of Ashland plan to place historic photos of their businesses in their windows May 11-31. Terry Skibby will conduct a guided tour of the historic photos and provide a glimpse into Ashland's past on May 12.

**May 11**—Red's Threads will feature a fashion show at 7:30pm featuring their original hand-batiked and lace work textiles from Bali.

The Native Plant Society plans a show at the Northwest Nature Shop. Times and dates will be announced.

**May 11**—The Morris Dancers of the Brier Rose Ensemble will perform at the Saturday Marketplace, Northwest Nature Shop, and other locations. They feature pre-Christian and English ritual dancing using bells, sticks, and hankies. Goodwin Creek's Secret Garden will be giving away free pine tree saplings with planting instructions. They are also planning on a lecture about the herbs and flowers of Shakespeare's time.

**May 11**—The Tudor Guild Gift Shop of the Oregon Shakespeare Festival is planning a demonstration of the medieval art of hand-struck coins.





## Throughout the Month

The entire month of May, The Schneider Museum presents,  
"The Land of Morning Calm: Contemporary Korean Metal and Fiber."

The Chappell-Swedenburg House Museum presents,  
"The Indians of Southwestern Oregon"

The Ashland Vineyards will be offering winery tours, explanations of winemaking principles, and an overview of Ashland's wineries past and future.

**May 11**—On the country side of things, Mountain Gate Stables is planning some animal related activities, including pygmy goat and rabbit petting, pony rides, English & Western riding demonstrations, and storytelling with Debbie Zaslow presenting tales of animals in the olden days.

**May 17**—The Distinguished Architectural Preservation Awards will be presented with categories for residential, commercial, civic, and individual entrants who have made a significant contribution to the historic character of Ashland in the past year.

**Starting May 18** and continuing throughout the summer, Old Ashland Story Tours presents a one-hour guided of Ashland's colorful past, beginning each day at 10:00 a.m. at the Plaza fountains.

**May 18 & 19**—The Fourth Annual Rogue Valley Pow Wow at Emigrant Lake is the scene of a traditional Indian pow wow. The staging of a traditional Western pow wow includes opening ceremonies (pipe ceremony), give away, honoring your elders, veterans and wives of veterans. Events include dancing, drumming, and singing of native American music. Craft booths will be highlighted as well as a varied menu of native American foods which will be available. Pow wow dancing will take place on Saturday, 1:00–4:00 pm and on Sunday, 1:00–5:00 pm. Events open on Saturday, Noon–10:00 pm and on Sunday, 10:00–6:00 pm.

**May 18**—For those who love chocolate, the Ashland Hospital Auxiliary is hosting its Third Annual Chocolate Festival at the Hillah Temple. This event will include a style show to be given Saturday.

**May 18**—The Ashland Marketplace is hosting a photo contest entitled, "Look at the Photo I Took" for kids. Drop off entries on the weekends through May 18 at the plaza information booth. Winners will be announced at the marketplace on Guanajuato Way on May 19.

**May 18**—The merchants in Paddington Station are hosting a rubber duck race. Ducks can be

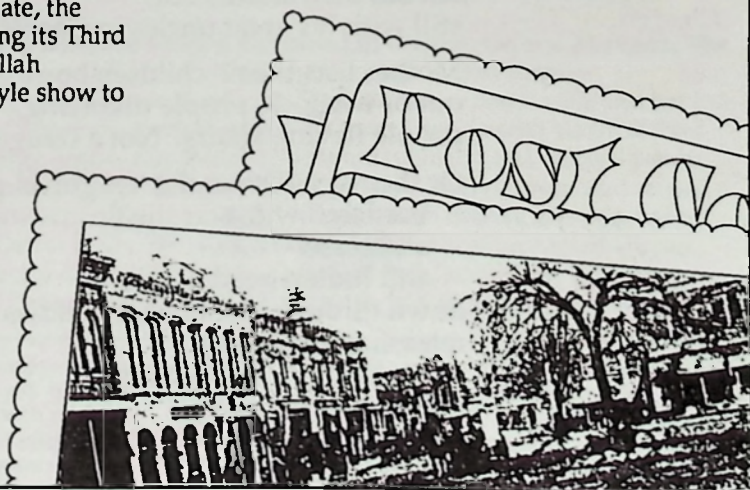
rented for \$5 from Paddington Station, Cindy's Cafe & Espresso, My Favorite Things, and the Underground Deli. There will be prizes for the winners and proceeds will go to various Ashland area food relief agencies and the Parks & Recreation Department.

**May 18**—Calling all kite enthusiasts! Saturday, May 18 is Ashland Community Kite Day. Enjoy an afternoon of kite flying on the SOSOC Soccer Field. Kite flying lessons, demonstrations, etc. will take place. Bring your own kite or borrow a White Bird kite for the afternoon.

**May 24**—For music and art enthusiasts, Rogue Valley Symphony's Chamber Players are scheduled to perform in the Hanson Howard Gallery and Lithia Creek Arts from 5:00–7:00 pm as part of Cultural Heritage Month.

**May 25**—Ashland Cottage Creations will hold a spring show and sale at the Community Center on Winburn Way including quilts, dolls, jewelry, cards, herbs, wooden doll furniture, home decorations, pillows, homemade soap, and more. This event will take place at 9:30 am–4:30 pm.

We encourage all Ashlanders, visitors, and people of the Rogue Valley and neighboring areas to partake in some of these exciting events! For more information, please call the Ashland Chamber of Commerce at 482-3486 or stop by the office at 110 E. Main.





## Clearwater

In the Clearwater  
    deep river water  
    dark river  
    clear but dark  
alive, washing over my shoulders,  
I stroke for the current  
far out in the river's middle—  
the swift, too-dangerous current  
I will turn back from  
before I reach.

Because I cannot keep  
    from being  
    swept down the river  
    out of control

in this wide dark water  
I ask for blessing.

My parents' church on Sunday—  
    ivory sanctuary  
    benches in a semi-circle.  
We face each other and the raised cross.

It is clear. It is dark,  
blue-black around my shoulders,  
but when I look down  
close to shore,  
only the soft brown sand  
and its sparkling pyrite  
come through—

and I know it's that clear.  
Clearwater—  
    what the Nez Perce said.

Moving around, against me, those years  
    in church, struggle of my girlhood.  
Only the *room* is quiet. Inside  
people hurt and seethe.

This July 4th Sunday we sing "The Battle Hymn."  
An old man storms out,  
still with his great uncles in Georgia.

Mother lists them: children born  
out of wedlock, people divorcing,  
people having affairs. Not a refuge.

Or the river. Down the hot gravel path  
    bordered with star thistle  
    and teasel  
    and Indian head thistle,  
down through the tangled willows  
releasing fragrance,  
moths scattering waist-high,  
my husband ahead  
with our three-year-old daughter.



I swim to the line of current  
where the waves begin to slap  
into my mouth  
and I turn there  
back to the eddy  
which will bring me around  
as for years it has carried  
sand and made our beach.

"When I go down into the earth,  
I'll visit you  
and we can be together,"  
my daughter says. She's asked  
and I've told her—we will die,  
be buried in earth.  
"I will die before you,"  
I have said, and days later  
this is the answer she gives me.  
A kind of reverse  
of Demeter and Persephone.

How cozy she makes it.  
After death a tea Party  
with the ones we love.

I swim and let the dark come around me.  
My younger brother knows the current,  
swims way upriver, then across.  
"Just don't fight it and keep swimming,"  
he says, and his head bobs across,  
swept down and down  
until he lands  
right before the big curve  
under the bridge.  
He gets back upriver on shore,  
then swims across, swept down again  
into the eddy  
safely to us.

Out in the dark cold water  
we swim as far as we can  
and when we return,  
my daughter—waiting in the shallows—  
eager for us, pulls us out  
tugging us to shore.

—Alice Derry

Alice Derry was born in Oregon and raised in Washington and Montana. She teaches English and German at Peninsula College in Port Angeles, Washington, where she co-directs the Foothills Poetry Series. She and her husband, Bruce Murdock, spent summers at Crater Lake, Lassen National Park and the Trinity Alps before the birth of their daughter, Lisel. Alice's poems have appeared in *Prairie Schooner*, *Poetry*, *Southern Poetry Review*, and others. Her first manuscript, *Stages of Twilight* (Breitenbush Books), was selected by Raymond Carver as the 1986 King County Arts Publication Award winner. Her most recent chapbook, *Getting Used to the Body*, is available through Sagittarius Press, Rusty North, Pt. Townsend, WA 98368.

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We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.



# Born Yesterday

## Plays at North Bend's Little Theatre on the Bay

by Jim Thornton

Garson Kanin's play *Born Yesterday* has a way of reappearing on campus and community theaters over the years since it

first appeared on Broadway and was later made into the film that won Judy Holliday the 1950 Best Actress Award in her first major film role. One of the reasons for the play's freshness and audience approval has been its main subjects—the ability of our government ("The People") to overcome greed and corruption, and the ability of one individual to make a difference and overcome an abusive relationship. Sounds contemporary? All this ... and a hilarious comedy to boot!

Garson Kanin (with his wife Ruth Gordon) wrote *A Double Life*, *Adam's Rib*, *Pat and Mike*, *The Marrying Kind*, and *It Should Happen to You*. He also collaborated on *Woman of the Year* and has been a major novelist and director (he won an Oscar in 1945, Best Documentary, for *True Glory*). He wrote *Born Yesterday* right after his stint in the U.S. Army, and it originally opened on Broadway on February 4, 1946. It then ran for 1,642 performances and launched the careers of Paul Douglas and Judy Holliday.

Judy Holliday's portrayal of Billie Dawn was so perfect that when Columbia Pictures head Harry Cohn bought the film rights and rejected Garson Kanin's suggestion of Judy Holliday over Cohn's other Columbia Pictures stars then under contract, Garson came up with a plan of his own to win her the film part. Since Harry Cohn even rejected Kanin's free screen test of Judy in the role, Kanin and his wife Ruth Gordon built up a part in their new screenplay, *Adam's Rib*, especially to show the comedic talents of Judy Holliday. In *Adam's Rib* Judy Holliday appeared in a long eight-minute scene that kept her in the camera's primary focus, and served as the screen test that eventually convinced Harry Cohn and won her the role of Billie Dawn in the film version of *Born Yesterday*. That was all Judy needed to reprise the role that she created on

Broadway and to win the Best Actress Oscar for 1950.

One of the problems in staging a local production of *Born Yesterday* is how to play Billie after she has been identified with Judy Holliday. At North Bend's Little Theatre on the Bay during May, Billie is portrayed by twenty-three-year-old Kristine Zimmer in a memorable performance that is in some ways sweeter and softer than Judy's. Also appearing is Peter Mason, who plays the rough-neck war profiteer as a street-smart fighter. Steve Keller is the muckraking reporter, George Markel is the junkman's disillusioned and high-priced lawyer, Lionel Youst portrays the ever-present cousin, Hugh Hoyt and Joyce Kemp are Senators and Mrs. Hedges, while JeAnna Wisher, Steve Miller, Harold Davis and Jim Thornton portray the hotel staff. *Born Yesterday* is directed by Gail Virgili in the historic theater that first opened with silent movies on April 20, 1924!

The Garson Kanin comedy tells of a junk-dealer grown vastly rich and equally overbearing through World War II profiteering who comes with his ex-chorus girl (Billie), cousin and lawyer to buy a senator to get the rights to all the war material left in Europe after the war. When his girl friend is thought too uneducated, the junk-dealer hires an inquisitive reporter to teach her about Washington, D.C. Soon the student learns so well that she begins teaching everyone about doing the right thing!

Scheduled performances are May 3, 4, 9, 10, 11, 12, 16, 17 and 18 at 8:00 pm, except the special Mother's Day (May 12) public matinee benefit for the Women's Crisis Center in North Bend that begins at 3:00 pm. For more information on all performances, call the theater at 756-4336.



Jim Thornton is Assistant Director of *Born Yesterday* and active in community theater. For the last ten years he has been a cast member of Mother Earth's Children, who perform traditional Indian stories in Coos County schools. Jim is Coos County Indian Education Coordinator.



## Specials at a Glance

The Lyric Opera of Chicago returns to Jefferson Public Radio with eight performances beginning Saturday, May 4 at 10:30 am on KSOR.

Several new drama series begin this month. **Sci-Fi Radio** presents adaptations of stories by some of the greatest contemporary science fiction writers, Mondays at 9:00 pm beginning May 6 on KSOR. A BBC dramatization of Charlotte Bronte's novel *Villette* begins Wednesday, May 1 at 9:30 pm on KSOR. And contemporary short stories come to life on *The Sound of Writing*, Wednesdays on KSOR at 9:00 pm beginning May 22.

Jazz fans have much to look forward to this month. **Marian McPartland's Piano Jazz** repeats some classic episodes, including programs with Bill Evans (from 1978), Dave Brubeck, and Milt Jackson. *Piano Jazz* airs Fridays at 3:00 pm on all FM stations, with repeats on Saturdays at 3:00 pm on KSMF, KSBA, KSKF and KSRS. And the **American Jazz Radio Festival** presents some classic Ellington Suites, performed by the Classical Jazz Orchestra, Thursday, May 2 at 10:02 pm on KSOR.

The **Rogue Valley Symphony's** 1990-91 season of concerts can be heard in a series of weekly broadcasts, Thursdays at 7:30 pm on all FM stations, beginning May 2.

## Volunteer Profile



Jorge Garcia

Jorge Garcia is one of the main voices of Jefferson Public Radio's *El Sol Latino*, six hours of music, news, and community announcements—all in Spanish—broadcast on KSJK AM 1230 every Sunday afternoon at 2pm.

Jorge is originally from the town of Ahuacatlan, Nayarit in Mexico, and came to the United States two years ago. In Mexico, Jorge worked at several different radio stations, including the state station XEOO, so he was right at home when he

walked into Jefferson Public Radio's Control Room D for the first *El Sol Latino* broadcast a year ago.

Although he likes all kinds of popular music, Jorge says he also enjoys classical music. And his broad knowledge of music is important to keep up with the nearly 300 requests that are phoned in to *El Sol Latino* every week.

Jorge currently attends Rogue Community College, and he hopes to enter Southern Oregon State College soon to pursue a degree in communication.

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KSMF, Ashland/Medford	89.1 FM
KSKF, Klamath Falls	90.9 FM
KSBA, Coos Bay	88.5 FM
KSRS, Roseburg	91.5 FM
KSJK, Talent	1230 AM
KSOR, Ashland	90.1 FM
with translators in service at:	
Bandon	91.7
Big Bend, CA	91.3
Brookings	91.1
Burney	90.9
Callahan	89.1
Camas Valley	88.7
Canyonville	91.9
Cave Junction	90.9
Chiloquin	91.7
Coquille	88.1
Coos Bay	89.1
Crescent City	91.7
D. Indian-Emigrant Lake	88.1
Ft. Jones, Etna	91.1
Gasquet	89.1
Gold Beach	91.5
Grants Pass	88.9
Happy Camp	91.9
Jacksonville	91.9
Klamath Falls	90.5
Lakeview	89.5
Langlois, Sixes	91.3
LaPine, Beaver Marsh	89.1
Lincoln	88.7
McCloud, Dunsmuir	88.3
Merrill, Malin, Tulelake	91.9
Port Orford	90.5
Parts P. Orford, Coquille	91.9
Redding	90.9
Roseburg	90.5
Sutherlin, Glide	89.3
Weed	89.5
Yreka, Montague	91.5



[illegible]20 / GUIDE TO THE ARTS / MAY 1991



Through Friday		Saturday	Sunday
W American zette ursday)	4:30 The Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
mbriidge Forum / ling on Earth day)	5:00 All Things Considered	11:00 Wha D'Ya Know	10:00 Sound Money
mltoradio	6:30 Marketplace	1:00 Soundprint	11:00 Sunday Morning
ccifica News	7:00 MacNeil-Lehrer Newshour	1:30 Talk of the Town	2:00 El Sol Latino
mltoradio	8:00 BBC Newshour	2:00 BBC Newshour	8:00 All Things Considered
arketplace	9:00 Pacifica News	3:00 Parents' Journal	9:00 BBC News
Ill Happens	9:30 All Things Considered	4:00 Car Talk	
	11:00 Sign-off	5:00 All Things Considered	
		6:00 Modern Times	
		8:00 All Things Considered	
		9:00 BBC News	

Through Friday		Saturday	Sunday
bo & Bill enesday)	4:00 All Things Considered	6:00 Weekend Edition	6:00 Weekend Edition
bo & Bill ursday)	6:30 Jefferson Daily	10:00 Car Talk	9:00 Jazz Sunday
bo & Bill iday)	7:00 Siskiyou Music Hall	11:00 Vintage Jazz	2:00 United Airlines Presents
rian McPartland's mo Jazz iday - 3:00)	9:00 State Farm Music Hall (Monday-Thursday)	2:00 Four Queens Jazz	3:00 Thistle and Shamrock
	10:00 State Farm Music Hall (Friday)	3:00 Marian McPartland's Piano Jazz	4:00 New Dimensions
		4:00 Studs Terkel	5:00 All Things Considered
		5:00 All Things Considered	6:00 State Farm Music Hall
		6:00 State Farm Music Hall	

Thursday	Friday	Saturday	Sunday
Morning Edition	5:00 Morning Edition	6:00 Weekend Edition	6:00 Weekend Edition
Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian	9:00 Monitoradio
First Concert	10:00 First Concert	10:00 Jazz Revisited	10:00 Micrologus
News	12:00 News	10:30 Metropolitan Opera	10:30 St. Paul Sunday Morning
Bob & Bill	2:00 Bob & Bill	2:00 Nakamichi Music Series	12:00 Chicago Symphony
All Things Considered	3:00 Marian McPartland's Piano Jazz	4:00 Studs Terkel	2:00 United Airlines Presents
Jefferson Daily	4:00 All Things Considered	5:00 All Things Considered	3:00 Thistle and Shamrock
All Things Considered	4:30 Jefferson Daily	6:00 Whad 'Ya Know?	4:00 New Dimensions
Siskiyou Music Hall	5:00 All Things Considered	8:00 Sandy Bradley's Potluck	5:00 All Things Considered
Rogue Valley Symphony	6:30 Siskiyou Music Hall	9:00 Bluesstage	6:00 The Folk Show
ate Show	9:00 Radio Kronos	10:00 The Blues	8:00 Sing Out's Songbag
Ask Dr. Science	10:00 Ask Dr. Science		9:00 Possible Musics With: Music From the Hearts of Space at 11 pm
American Jazz Radio Festival	10:02 Afro Pop		
Post Meridian (Jazz)	11:00 World Beat		



**Monday through Friday Daytime**

**5:00 am Morning Edition**

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

**6:50** Local and regional news.

**6:56** Russell Sadler's Oregon Outlook

**7:00 am Ante Meridian**

Classical, jazz, and other great morning music, and the KSOR News Department presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Also:

**7:37** Star Date

**8:37** Ask Dr. Science

**9:57** Calendar of the Arts

**10:00 am First Concert**

**May 1 W** HAYDN: Symphony No. 104

**May 2 Th** MENDELSSOHN: Piano Concerto No. 1

**May 3 F** BARTOK: Concerto for Orchestra

**May 6 M** DVORAK: Violin Concerto

**May 7 T** SCHUBERT: Piano Trio No. 1

**May 8 W** SHOSTAKOVICH: Piano Concerto No. 1

**May 9 Th** MOZART: Symphony No. 29

**May 10 F** BAX: String Quartet No. 1

**May 13 M** HINDEMITH: Symphony: *Mathis der Maler*

**May 14 T** BACH: Mass in A

**May 15 W** BEETHOVEN: String Quartet, Op. 59, No. 3

**May 16 Th** LOEFFLER: Two Rhapsodies

**May 17 F** BEETHOVEN: Symphony No. 4

**May 20 M** SCHUBERT: Symphony No. 5

**May 21 T** STRAVINSKY: *Dances Concertantes*

**May 22 W** MOZART: Piano Concerto No. 20

**May 23 Th** HARTY: *An Irish Symphony*

**May 24 F** FERGUSON: Violin Sonata

**May 27 M** BEETHOVEN: Trio, Op. 1, No. 1

**May 28 T** C.P.E. BACH: Flute Concerto in B-flat

**May 29 W** KODALY: *Peacock Variations*

**May 30 Th** HAYDN: String Quartet, Op. 20, No. 2 in C

**May 31 F** MAHLER: Symphony No. 1

**12:00 n News**

Latest headlines, plus the weather forecast and the Calendar of the Arts.

**2:00 pm Bob and Bill**

New from National Public Radio and Northwest Public Radio, this daily program presents classical music with hosts Bob Christianson and Bill Morelock. Together they create an entirely new experience in classical music radio.

**FRIDAYS ONLY**

**3:00 pm Marian McPartland's Piano Jazz**

Each week features Marian McPartland in performance and conversation with famous guest



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artists who discuss their careers and the subtle nuances of jazz. (Repeated on KSMF, KSBA, KSRS and KSKF Saturdays at 3:00 pm).

**May 3** Actor and musician Dudley Moore makes his second visit to Marian's show.

**May 10** Peggy Stern has been Diane Schuur's accompanist, and has lead her own sextet, too. This week, Stern plays some of her own Brazilian-inspired compositions, as well as a set of standards with Marian.

**May 17** Bill Evans, in a reprise of the most-requested *Piano Jazz* show, recorded in 1978, plays "All of You" and "The Touch of Your Lips."

**May 24** Milt Jackson, the great vibes-playing member of the Modern Jazz Quartet, joins Marian for some piano and piano-vibes duets.

**May 31** Dave Brubeck is 70 this year, and this popular *Piano Jazz* repeat pairs Brubeck and Marian in a memorable duet of "Take Five."

**4:00 pm All Things Considered**  
NPR's daily news magazine, hosted by Noah Adams, Linda Wertheimer and Robert Siegel.

**4:30 pm The Jefferson Daily**  
KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.

**5:00 pm All Things Considered**  
Noah Adams, Linda Wertheimer and Robert Siegel host this award-winning news magazine.

**6:30 pm Star Date**

**6:32 pm Siskiyou Music Hall**  
Louise Rogers is your host.

**May 1 W LISZT:** *Reminiscences of Don Juan*

**May 2 Th NIELSEN:** Symphony No. 4 ("Inextinguishable")

**May 3 F RAVEL:** String Quartet

**May 6 M MOZART:** Piano Quartet No. 1 in G Minor

**May 7 T SAINT-SAENS:** Symphony No. 3 ("Organ")

**May 8 W RACHMANINOV:** Fantasy Pieces, Op. 3

**May 9 Th VIVALDI:** *The Four Seasons*

**May 10 F WEBER:** Clarinet Concerto No. 2

**May 13 M RAVEL:** *Bolero*

**May 14 T BEETHOVEN:** Symphony No. 2

**May 15 W FAURE:** Requiem

**May 16 Th BRAHMS:** Clarinet Sonata No. 1

**May 17 F STRAVINSKY:** *Petrushka*

**May 20 M POULENC:** Cello Sonata

**May 21 T BACH:** *A Musical Offering*

**May 22 W SCHUMANN:** String Quartet No. 2

**May 23 Th BARBER:** Piano Sonata

**May 24 F BEETHOVEN:** Symphony No. 6 ("Pastoral")

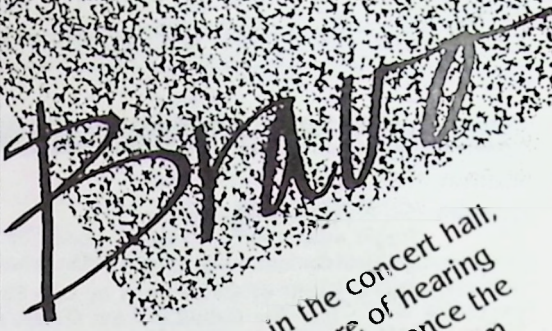
**May 27 M JANACEK:** *Youth*

**May 28 T BRAHMS:** Variations on a Theme by Haydn

**May 29 W HOLST:** *The Planets*

**May 30 Th HAYDN:** Trio No. 33 in G Minor

**May 31 F IVES:** Symphony No. 3 ("The Camp Meeting")



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**Monday through Friday Evenings**

**MONDAYS**

**9:00 pm Sci-Fi Radio (Beg. May 6)**  
Radio adaptations of classic stories by the greatest contemporary science fiction writers.

**May 6 Light of Other Days** by Bob Shaw, and **The Ballad of Lost C'Mell**, part one, by Cordwainer Smith. In "Light of Other Days" an invention called "slow glass" traps light for years, becoming a window on the past when its images finally emerge. "The Ballad of Lost C'Mell" is set in the far future, when Earth is shared by the remnants of humanity and a race genetically derived from animals.

**May 13 The Ballad of Lost C'Mell, part two.** Suppression, revolt and forbidden emotions trigger the action in the conclusion of Cordwainer Smith's story.

**May 20 Sales Pitch**, by Philip K. Dick. Picture a future where billboards talk to you through your radio, where robots sell products door to door, and where a video screen can be implanted into your retina so you never miss a commercial—ever.

**May 27 Diary of the Rose**, by Ursula K. LeGuin. A young doctor in a mental hospital uses a remarkable machine to view the thoughts of an inmate.

**9:30 pm Saratoga**

From the producer of *Ruby*, this series takes a witty stroll through the lives and neuroses of a group of fictional characters who live a gracious life in Saratoga Springs

**May 6 Crystal Clear**, New Age Nancy helps fortune teller Gypsy Markoff see the future, and it ain't plastics.

**May 13 Those That Owe**, Things grow more ominous for Pipes as his debt to Blue Jaw comes due. Meanwhile, Gypsy's new marketing strategy begins paying dividends.

**May 20 Sham'N'Eggs**, Gypsy convinces New Age Nancy to go into business for herself, but building a cult following puts strains on Nancy's home life with Pipes and Rocky.

**May 27 Out on a Limb**, Waspy Carmichael, now living in a tree and wearing bark, wins Ranger Wanda's heart while Nancy discovers that controlling hearts and minds can take a lot out of a new age priestess.

**10:00 pm Ask Dr. Science**  
He knows more than you do.

**10:02pm Post Meridian Jazz**

**TUESDAYS**

**9:00 pm Joe Frank**

**10:00 pm Ask Dr. Science**  
Produced by the Duck's Breath Mystery Theatre.

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10:02pm **Post Meridian Jazz**  
With John Foster

### WEDNESDAYS

7:00 pm **Music Memory**

As a partner in this public school music education program, Jefferson Public Radio plays a different work each week for students participating in Music Memory.

9:00 pm **The Joseph Conrad Festival**

A BBC production of three of Conrad's most famous stories.

May 15 *The Secret Agent* concludes

9:00 pm **The Sound of Writing** (beg. May 22)

Interpretations of contemporary short stories.

May 22 In "Leavings" by L.G. Munson, the needs of a spunky young woman are gradually and subtly revealed by her young man; and in "Three Dollar Dogs" by William Kittredge, a man entering middle age searches through the memories of his eccentric grandfather, looking for advice.

May 29 In "Angel of Mercy, Angel of Wrath" by Ethan Canin, Eleanor Block has a strange visitation on her 7st birthday—two crows move in with her. And in "Stranded," by Jan Epton Seale, a widower takes his grandson to the coastal marshes of east Texas for an outing.

9:30 pm **Villette**

A BBC adaptation of the Charlotte Bronte novel.

May 1 The story begins in England. The orphaned Lucy Snowe decides to travel to Belgium.

May 8 Lucy Snowe is staying with her godmother, Mrs. Bretton.

May 15 Lucy Snowe finds herself in Villette, penniless and with nowhere to stay.

May 22 Lucy Snowe settles down to life in Villette as a teacher in Madame Beck's school for young ladies.

May 29 Lucy Snowe has accepted the bitter truth that although she cares passionately for Dr. John, he hardly notices her.

10:00 pm **Ask Dr. Science**

10:02 pm **Post Meridian Jazz**

### THURSDAYS

7:30 pm **Rogue Valley Symphony Orchestra**

Concerts from the RVSO's 1990-91 season, conducted by Music Director Arthur Shaw.

May 2 Arthur Shaw conducts the Piano Concerto No. 4 by Beethoven, with soloist Victor Steinhardt; the *Rackoczy* March by Berlioz; and *Sheherazade* by Rimsky Korsakov.

May 9 Arthur Shaw conducts the Overture to *The Barber of Seville* by Rossini; the *Concierto serenata* for Harp and Orchestra by Rodrigo, with soloist Laura Zaerr; and the Symphony No. 3 in E-flat ("Rhenish") by Schumann.

May 16 Arthur Shaw conducts the Symphony No. 4 by Haydn; *Facades* by Philip Glass; and the Piano Concerto No. 1 by Tchaikovsky, with soloist Michael Boriskin.

May 23 Arthur Shaw conducts *The Moldau* by Smetana; the Violin Concerto by Samuel Barber, with soloist Stephanie Chase; and the Symphony No. 4 by Mendelssohn.

May 30 Arthur Shaw conducts the Overture to *Candide* by Leonard Bernstein; the Symphony No. 25 in G Minor by Mozart; and the Symphony No. 4 ("Romantic") by Bruckner.

10:00 pm **Ask Dr. Science**

10:02 pm **American Jazz Radio Festival**

A weekly series of jazz in performance, produced by NPR.

May 2 From Classical Jazz at Lincoln Center 1990, the radio premiere of Ellington Express features the *Far East Suite* (1966), Harlem (A Tone Poem, 1950), and a cycle of train songs from 1924 to 1972.

May 9 Ernestine Anderson and her trio and Little Jimmy Scott and the Jazz Expressions do some cookin'.

May 16 The music of Jackie McLean, performed by his regular quintet and a one-time only nonet.

May 23 Trumpeter Freddie Hubbard leads his sextet, with guest tenor player Ernie Watts.

May 30 The Michael Brecker Band and the Airmen of Note (the premiere U.S. Air Force jazz band), perform at the Montreux-Detroit Festival for Memorial Day weekend.

12:00 pm **Post Meridian Jazz**

The best in jazz. Call in your requests.

### FRIDAYS

9:00 pm **San Francisco Symphony**

Individual programs to be announced.

10:00 pm **Ask Dr. Science**

A Friday night dose of Duck's Breath Humor.

10:02 pm **Afropop Worldwide**

Afropop expands its focus to include great music from Brazil, North Africa and the Caribbean. Join Georges Collinet for some of the hottest rhythms in the world.

11:02 pm **World Beat**

Reggae, soca, zouk, afropop, highlife, Brazilian pop, calypso, *nueva cancion* and all kinds of other great pop music from around the world. An upbeat end to your week.

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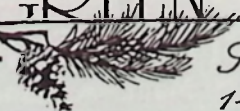


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## Saturdays

- 6:00 am Weekend Edition**  
NPR's weekend news magazine, hosted by Scott Simon. Includes:  
7:37 **Star Date**
- 8:00 am Ante Meridian**  
Jazz and classical music for your Saturday morning, along with features and an occasional surprise. Includes:  
8:30 **Nature Notes with Frank Lang**  
9:00 **Calendar of the Arts**
- 10:00 am Jazz Revisited**
- 10:30 am Lyric Opera of Chicago**
- May 4 La Fanciulla Del West**, by Puccini. The cast includes Marilyn Zschau, Placido Domingo, Timothy Noble, Dimitri Kharitonov, Florindo Andreolli, and Mark S. Doss. Bruno Bartoletti conducts.
- May 11 Carmen**, by Bizet. Eduardo Mata conducts, and the cast includes Emily Golden, Neil Shicoff, Lucia Mazzaria-Scanduzzi, Richard Cowan, Stephen West, and Gary Lehman.
- May 18 The Magic Flute**, by Mozart. Gustav Kuhn conducts, and the cast includes Jerry Hadley, Karita Mattila, Timothy Nolen, Sumi Jo, Robert Lloyd, Thomas Stewart, Steven Cole, and Dawn Kotoski.

**May 25 The Voyage of Edgar Allan Poe**, by Dominick Argento. Christopher Keene conducts, and the cast includes Donald Kaasch, Ruth Ann Swenson, Richard Stilwell, Winifrid Faix Brown, Phyllis Pancella, John Duykers, Jane Shaulis, and Stephen West.


**2:00 pm Nakamichi International Music Series**  
Performances of orchestral and chamber music by the world's greatest ensembles and soloists.

**May 4 Pianist Oleg Maisenberg** performs works by Schumann and Schubert; Frieder Bemius conducts the Stuttgart Chamber Choir in music by Schumann and Brahms; and the Bavarian Radio Symphony, conducted by Kurt Sanderling, performs the Piano Concerto No. 1 in D Minor, Op. 15 by Brahms, with soloist Radu Lupu.

**May 11** In a festival of Latin American performers, Brazilian duo-guitarists Sergio and Odair Assad perform music by Scarlatti, Albeniz, Gismonti, Piazzolla, and others; and Cuban pianist Cecilio Tiele plays music by Samuelli, Lecuona, and Pinera.

**May 18** Neeme Jarvi conducts the Berlin Philharmonic in the Symphony No. 3 by Arvo Part and the Symphony No. 5 in E Minor, Op. 64 by Tchaikovsky; and Ulrich Schlicha conducts the

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Dresden Kreuzchor in sacred choral works by Durante, Schutz, Mendelssohn, and Bruckner.

**May 25** A Spanish sampler features pianist Josep Maria Escribano, the Trio Mompou de Madrid, the Atabal Percussion Ensemble, and the Arcana String Quartet performing music by Rodrigo, Reich, Gulnovart, and Turull.

**4:00 pm The Studs Terkel Almanac**

The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises.

**May 4** Internationally known piano accompanist Dalton Baldwin talks and plays examples of his work at the keyboard.

**May 11** Historian Christopher Lasch talks about his book on the populist movement, *The True and Only Heaven: Progress and Its Critics*.

**May 18** Poet Garrett Hongo reads from his book, *River of Heaven*.

**May 25** Kurt Vonnegut discusses his book *Hocus, Pocus*.

**5:00 pm All Things Considered**

**6:00 pm Star Date**

**6:02 pm Whad'Ya Know?**

Not much. You? Michael Feldman hosts this comedy show.

**8:00 pm Sandy Bradley's Potluck**

From Seattle, Sandy Bradley brings you a variety show of music, comedy and fun.

**9:00 pm Bluesstage**

Hosted by singer Ruth Brown, this NPR production is the first nationwide series devoted to live blues performances.

**May 4** Exclusive performances by Black Top Records All-Stars Earl King, James Thunderbird Davis, and Grady Gaines with Ronnie Earl and the Broadcasters.

**May 11** L.A. vocalist/guitarist Philp Walker headlines this week's roster.

**May 18** A rocking R&B revue features live performances from LaVerne Baker, Otis Clay, Tommy Ridgley, and a 1962 live performance at the Apollo Theatre in Harlem by James Brown.

**May 25** Bassist George Porter, a founding member of The Meters, leads his own band at Tipitina's in New Orleans, with guest vocalists James Thunderbird Davis and Marva Wright.

**10:00 pm The Blues**

Great blues from Chicago style to delta style, and in-between.

**2:00 am Sign-Off**

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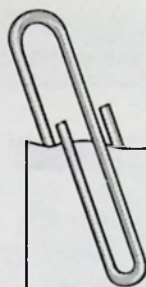
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## ARTS FESTIVAL '91



May 3-5

Visit the most westerly city in the 48 states, located on the scenic Oregon Coast for its annual Arts Festival. Explore Oregon folklore, arts, and crafts thru many presentations, exhibits and demonstrations including glass blowing, spinning, pewter making, painting, silversmithing, and *MUCH MORE!*



## Sundays

**6:00 am Weekend Edition**  
National Public Radio's weekend news magazine. Includes:  
**7:37 Star Date**

**9:00 am Monitoradio**  
The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.

**10:00 am Micrologus**  
Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.

**10:30 am St. Paul Sunday Morning**

**May 5** Pianist Alan Feinberg performs music by Ravel, Amy Beach, Gottschalk, Faure, and Chopin.

**May 12** The Ensemble for Early Music performs music from the 13th and 14th centuries.

**May 19** Violinist Pamela Frank and pianist Claude Frank perform three Beethoven sonatas.

**May 26** The Chilingirian String Quartet performs the Quartet No. 10 by Dvorak; the Quartet No. 8 by Shostakovich, and Five Armenian Dances by Aslamazian.

**12:00 n The Chicago Symphony**

Concerts from the 100th Anniversary season.

**May 5** Pinchas Zukerman is conductor and soloist in Elgar's Introduction and

*Allegro for Strings, Op. 47; Trauermusik for Viola and String Orchestra by Hindemith; the Violin Concerto No. 1 in C by Haydn; and the Symphony No. 40 in G Minor, K. 550 by Mozart.*

**May 12** Kurt Masur conducts the Symphony No. 1 in D, Op. 25 ("Classical") by Prokofiev; the Concert Music for Brass and Strings, Op. 50 by Hindemith; and the Symphony No. 3 in A Minor, Op. 56 ("Scottish").

**May 19** Andras Schiff is conductor and soloist on an all-Bach program, including the Piano Concerto No. 5 in F Minor, BWV 1056, the Suite No. 3 in D, BWV 1068, the Brandenburg Concerto No. 6 in B-flat, BWV 1051, and the Piano Concerto No. 1 in D Minor, BWV 1052.

**2:00 pm United Airlines Presents**  
Programs to be announced.

**3:00 pm The Thistle and Shamrock**  
Fiona Ritchie's delightful program devoted to Celtic music and culture.

**4:00 pm New Dimensions**  
This series features interviews with leading figures in philosophy, literature, science, psychology, health, politics and religion.

**May 5** *Healing from the Inside Out*, with Bernie Siegel, M.D. The acclaimed pediatrician-surgeon reveals the inner path to health through true-life accounts of healing.

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**May 12 Writing on the Wild Side**, with Natalie Goldberg, believing that all of us can write, Goldberg suggests we simply have to do it.

**May 19 Crazy Wisdom**, with "Scoop" Nisker. This is a madcap yet profound romp through the territory of the jester, saint, poet, mystic and artist, who has pointed to another way of thinking throughout the ages.

**May 26 Healing Through Self-Esteem**, with Emmett Miller, M.D. Since the early '70s Miller has been studying the process of self-esteem and its connection with the body, and has moved the focus of his medical practice to helping people enjoy greater health through experiencing greater self-esteem.

**5:00 pm All Things Considered**  
National Public Radio's award-winning nightly news magazine.

**6:00 pm Star Date**

**6:02 pm The Folk Show**  
A wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more. Keri Green is your host.

**8:00 pm The Songbag**  
This program brings you a weekly topical mix of different styles of folk music. Produced and hosted by Bill Munger.

**9:00 pm Possible Musics**  
New age music from all over the world. The program also includes:  
**11:00 Music From The Hearts Of Space**

**2:00 am Sign-Off**

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### 5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 Local and regional news.  
6:56 Russell Sadler's Oregon Outlook

### 9:00 am Ante Meridian

Classical, jazz, and other great morning music, and the KSOR News Department presents the latest local and regional news.

7:37 Star Date  
8:37 Ask Dr. Science  
9:57 Calendar of the Arts

### 10:00 am First Concert

May 1 W HAYDN: Symphony No. 104  
May 2 Th MENDELSSOHN: Piano Concerto No. 1  
May 3 F BARTOK: Concerto for Orchestra  
May 6 M DVORAK: Violin Concerto  
May 7 T SCHUBERT: Piano Trio No. 1  
May 8 W SHOSTAKOVICH: Piano Concerto No. 1  
May 9 Th MOZART: Symphony No. 29  
May 10 F BAX: String Quartet No. 1  
May 13 M HINDEMITH: Symphony: *Mathis der Maler*  
May 14 T BACH: Mass in A  
May 15 W BEETHOVEN: String Quartet, Op. 59, No. 3

May 16 Th LOEFFLER: Two Rhapsodies  
May 17 F BEETHOVEN: Symphony No. 4  
May 20 M SCHUBERT: Symphony No. 5  
May 21 T STRAVINSKY: *Dances Concertantes*  
May 22 W MOZART: Piano Concerto No. 20  
May 23 Th HARTY: *An Irish Symphony*  
May 24 F FERGUSON: Violin Sonata  
May 27 M BEETHOVEN: Trio, Op. 1, No. 1  
May 28 T C.P.E. BACH: Flute Concerto in B-flat  
May 29 W KODALY: *Peacock Variations*  
May 30 Th HAYDN: String Quartet, Op. 20, No. 2 in C  
May 31 F MAHLER: Symphony No. 1

### 12:00 n News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

### 2:00 pm Bob and Bill

New from National Public Radio and Northwest Public Radio, this daily program presents classical music with hosts Bob Christianson and Bill Morelock. Together they create an entirely new experience in classical music radio.

## FRIDAYS ONLY

### 3:00 pm Marlan McPartland's Piano Jazz

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**May 3** Actor and musician Dudley Moore makes his second visit to Marian's show.

**May 10** Peggy Stern has been Diane Schuur's accompanist, and has lead her own sextet, too. This week, Stern plays some of her own Brazilian-inspired compositions, as well as a set of standards with Marian.

**May 17** Bill Evans, in a reprise of the most-requested *Piano Jazz* show, recorded in 1978, plays "All of You" and "The Touch of Your Lips."

**May 24** Milt Jackson, the great vibes-playing member of the Modern Jazz Quartet, joins Marian for some piano and piano-vibes duets.

**May 31** Dave Brubeck is 70 this year, and this popular *Piano Jazz* repeat pairs Brubeck and Marian in a memorable duet of "Take Five."

**4:00 pm** **All Things Considered**  
NPR's daily news magazine, hosted by Noah Adams, Linda Wertheimer and Robert Siegel.

**6:30 pm** **The Jefferson Daily**  
KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.

**7:00 pm** **Sisk!you Music Hall**  
Louise Rogers is your host.

**May 1 W** LISZT: *Reminiscences of Don Juan*

**May 2 Th** NIELSEN: Symphony No. 4 ("Inextinguishable")

**May 3 F** RAVEL: String Quartet

**May 6 M** MOZART: Piano Quartet No. 1 in G Minor

**May 7 T** SAINT-SAENS: Symphony No. 3 ("Organ")

**May 8 W** RACHMANINOV: Fantasy Pieces, Op. 3

**May 9 Th** VIVALDI: *The Four Seasons*

**May 10 F** WEBER: Clarinet Concerto No. 2

**May 13 M** RAVEL: *Bolero*

**May 14 T** BEETHOVEN: Symphony No. 2

**May 15 W** FAURE: Requiem

**May 16 Th** BRAHMS: Clarinet Sonata No. 1

**May 17 F** STRAVINSKY: *Petrushka*

**May 20 M** POULENC: Cello Sonata

**May 21 T** BACH: *A Musical Offering*

**May 22 W** SCHUMANN: String Quartet No. 2

**May 23 Th** BARBER: Piano Sonata

**May 24 F** BEETHOVEN: Symphony No. 6 ("Pastoral")

**May 27 M** JANACEK: *Youth*

**May 28 T** BRAHMS: Variations on a Theme by Haydn

**May 29 W** HOLST: *The Planets*

**May 30 Th** HAYDN: Trio No. 33 in G Minor

**May 31 F** IVES: Symphony No. 3 ("The Camp Meeting")

**9:00 pm** **State Farm Music Hall**  
(Begins at 10:00 pm on Fridays.)  
Sponsored by Southern Oregon State Farm Insurance agents, hosts Peter Van de Graaff and Dennis Moore present classical music through the evening.



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## Saturdays

- 6:00 am Weekend Edition**  
NPR's weekend news magazine, hosted by Scott Simon. Includes:  
**7:37 Star Date**
- 10:00 am Car Talk**  
The Tappet Brothers (Tom and Ray Magliozzi) mix wisecracks with expert automotive advice.
- 11:00 am Vintago Jazz**
- 2:00 pm Four Queens Jazz Night**
- 3:00 pm Marian McPartland's Piano Jazz**  
A repeat of Friday's broadcast.
- 4:00 pm The Studs Terkel Almanac**  
The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises.
- May 4** Internationally known piano accompanist Dalton Baldwin talks and plays examples of his work at the keyboard.
- May 11** Historian Christopher Lasch talks about his book on the populist movement, *The True and Only Heaven: Progress and Its Critics*.
- May 18** Poet Garrett Hongo reads from his book, *River of Heaven*.
- May 25** Kurt Vonnegut discusses his book *Hocus, Pocus*.

- 5:00 pm All Things Considered**
- 6:00 pm State Farm Music Hall**  
Sponsored by Southern Oregon State Farm Insurance agents, hosts Scott Kulper and Dennis Moore present classical music through the evening.

## Sundays

- 6:00 am Weekend Edition**  
NPR's weekend news magazine, hosted by Scott Simon. Includes:  
**7:37 Star Date**
- 9:00 am Jazz Sunday**
- 3:00 pm The Thistle and Shamrock**  
Fiona Ritchie's delightful program devoted to Celtic music and culture.
- 4:00 pm New Dimensions**  
See KSOR listings, page 29, for individual programs.
- 5:00 pm All Things Considered**
- 6:00 pm State Farm Music Hall**  
Sponsored by Southern Oregon State Farm Insurance agents, hosts Peter Van de Graaff and Scott Kulper present classical music through the evening.



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—Jefferson Public Radio Staff



# Speaking of Words

by Wen Smith

## Ugh, Ha-Ha, and Aah!

Puns are pebbles tossed into a pond. Good ones sound just right and send meanings rippling to the edges of the mind.

I suspect that people who disparage puns are, for the most part, clumsy with words, unskilled at the interplay of sound and meaning. They hear the splash but never see the ripples.

Not all puns are of equal quality. Years ago Max Eastman, making a study of humor, discerned three categories: pointless puns, witty puns, and poetic puns. The pointless, also known as feeble or atrocious puns, are groaners: *ugh*. The witty are laughers: *ha-ha*. Poetic puns are pebbles of a finer grain and produce the most exciting and satisfying ripples: *aah!*

None of these kinds of pun really deserves to be put down as "the lowliest form of wit." Even a pointless pun, although it works only on the level of sound and not that of sense, shows a mind astir, a mind thinking. It's just that the thinking is shallow. It's the kind of pun you hear in the beer commercial when a customer steps to the bar and says, "Gimme a light." And you can find it in the Reader's Digest in a "joke" about the bee that flew into a cow's ear and turned up in the milk: in one ear and out the udder.

Witty puns, the *ha-ha* variety, often make waves. They range from just above *ugh* to somewhere slightly short of *aah*. On their nether level is one about the lonely voyeur who joins a peer group. On a higher, more deserving plane, is a minor gem from columnist William Safire on whether cover-up should be written coverup. He declares the compound "still too young to lose its hyphen."

Poetic puns, those of the *aah* response, are rarest and ripple to the farthest shores. Shakespeare's vindictive moneylender, Shylock, justifies his usury by telling of the shepherd Jacob, who wisely bred his uncle's flock so that he himself, as well as the uncle, gained a proper profit from the fertility of ewes. Call it ewesury if you will. Money, well tended, breeds more.

Despite the delights of punning at the level of *aah*, the lowly reputation of puns persists, feeding chiefly on the sour grapes of those who have meager flair with words.

Even some writers with remarkable skill at punning have nevertheless belittled puns. Alexander Pope said, "He that would pun would pick a pocket." The remark was sheer Popey-cock, for he himself wrote, "No creature smarts so little as a fool." Pun intended? Of course.

Puns abound in the work of journalists, ranging from *ugh* through *ha-ha* to *aah*. You're sure to find half a dozen in today's paper and hear still more from any television-news anchor's desk.

Righting *Words*, a journal for editors, pays monthly prizes to writers of punning headlines. One winning delight appeared over a culinary feature: "What a Friend We Have in Cheeses." During the campaign of '88 I waited all summer to see something like "Democrats By-Pass Hart" or "GOP Goes for Haig in a Pinch." Others, but not those, made it into print.

But a pun has to be heard, not merely seen. Take the old one about the kid whose hobby was collecting specimens of moths. From the public library he brought home a book on the subject: *Advice to Expectant Mothers*.

It doesn't work in print, does it? It's what we call an "eye pun," and no play on words that doesn't strike at least the inner ear is likely to draw either the *ha-ha* or the *aah!* response. A true pun must have a sound basis.

That's why makers of good puns "listen" to the language. They hear themselves thinking before their words come out. As puns loom on the horizon of their thought, they turn the best to good purpose and leave the trash unspoken. They refuse the refuse, silently tossing less worthy pebbles aside. But the pun that plays on both sound and sense, the one that *aah!* delights both ear and mind, is flung, with just the right twist of the wrist, into the pond.

Say what you will of puns and their place in the ranks of wit. To my mind, an entirely punless conversation is an unrippled pond. I mistrust such waters, probably stagnant to their depths, and gladly pass them by.

*Wen Smith, a freelance writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio.*



## Monday through Friday

- 5:00 am Monitoradio Early Edition**  
Pat Bodnar hosts this weekday news-magazine, produced by the *Christian Science Monitor*.
- 6:00 am BBC Newshour**  
The British Broadcasting Corporation's daily roundup of news from around the world and from Great Britain.
- 7:00 am Morning Edition**  
The latest news from National Public Radio, hosted by Bob Edwards.
- 11:00 am Monitoradio Early Edition**
- 12:00 n MONDAY: Soundprint**  
American Public radio's weekly documentary series. A repeat of Saturday's program.
- TUESDAY: National Press Club**  
Presentations by major newsmakers, recorded live at Washington D.C.'s National Press Club luncheons.
- WEDNESDAY: Horizons**  
National Public Radio's documentary series devoted to women and minorities.
- THURSDAY: New American Gazette**  
Speeches by authors, artists, politicians, and public figures, recorded at the Ford Hall Forum.
- FRIDAY: Cleveland City Club Forum**  
A live broadcast, featuring speakers addressing major public issues.
- FRIDAY: Cambridge Forum**  
Each week, speakers on this program probe

issues of public concern—not the passing headlines, but the news behind the news.

- 12:30 pm MONDAY: The Talk of the Town**  
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- WEDNESDAY: Crossroads**  
NPR's weekly magazine devoted to issues facing women and minorities.
- FRIDAY: Living on Earth**  
National Public Radio's newest magazine program focuses each week on issues of critical environmental concern.
- 1:00 pm Monitoradio**  
The afternoon edition of the *Christian Science Monitor's* newsmagazine.
- 1:30 pm Pacifica News**  
From Washington, D.C., world and national news, produced by the Pacifica Program Service.
- 2:00 pm Monitoradio**
- 3:00 pm Marketplace**  
Jim Angle hosts this daily business magazine from American Public Radio.
- 3:30 pm As It Happens**  
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.
- 4:30 pm The Jefferson Daily**  
Jefferson Public Radio's weekday news magazine, including news from around the region.
- 5:00 pm All Things Considered**  
Robert Siegel, Linda Wertheimer and Noah

# T H E PARENT'S JOURNAL

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- Adams host NPR's evening news magazine.
- 6:30 pm **Marketplace**  
A repeat of the 3:00 pm broadcast.
- 7:00 pm **MacNeill-Lehrer Newshour**  
A simulcast of the audio of PBS's television news program.
- 8:00 pm **BBC Newshour**
- 9:00 pm **Pacifica News**
- 9:30 pm **All Things Considered**  
A repeat of the 5:00 pm broadcast.
- 11:00 pm **Sign Off**

## Saturdays


- 6:00 am **Weekend Edition**  
Scott Simon hosts NPR's Saturday morning news magazine.
- 11:00 am **Whad'Ya Know?**  
Not much. You? Michael Feldman, public radio's Groucho Marx, with his weekly comedy quiz (?) show.
- 1:00 pm **Soundprint**  
American Public Radio's weekly documentary series.
- 1:30 pm **Talk of the Town**  
A repeat of Monday's program.
- 2:00 pm **BBC Newshour**  
The BBC's daily roundup of world news, as well as news from Great Britain.
- 3:00 pm **The Parents Journal**  
Host Bobbie Connor talks with leading experts in the field of parenting. Each program covers different topics of vital interest to parents.
- 4:00 pm **Car Talk**  
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).

- 5:00 pm **All Things Considered**  
Lynn Neary and Emile Guillermo host NPR's daily news magazine.
- 6:00 pm **Modern Times with Larry Josephson**  
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.
- 8:00 pm **All Things Considered**  
A repeat of the 5:00 pm broadcast.
- 9:00 pm **BBC News**
- Midnight **Sign Off**

## Sundays

- 6:00 am **Weekend Edition**  
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy and automotive advice from Click and Clack.
- 10:00 am **Sound Money**  
Bob Potter's weekly program of investment advice.
- 11:00 am **CBC Sunday Morning**  
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 pm **El Sol Latino**  
Music, news and interviews for the Hispanic community in the Rogue Valley—*en español*.
- 8:00 pm **All Things Considered**  
The latest news from NPR.
- 9:00 pm **BBC News**
- Midnight **Sign Off**

*KSJK AM 1230 regular programming is subject to pre-emption by live coverage of news conferences, congressional hearings, and other special news broadcasts.*



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## Arts Events

### Guide Arts Events Deadlines:

July Issue: May 15

August Issue: June 15

For more information about arts events, listen to the Jefferson Public Radio Calendar of the Arts broadcast weekdays at 10 am and noon.

Calendar of the Arts sponsored by



- 1 thru 3 Writers Conference: Scholarships for prose and poetry.  
Southern Oregon State College  
(503) 552-6331 Ashland.
- 1 thru 11 Exhibit: Alix Monsieur  
Hallie Brown Ford Gallery  
Umpqua Valley Arts Center • 1624 W. Harvard Blvd.  
(503) 672-2532 Roseburg.
- 1 thru 17 Exhibit: *Land of Morning Calm: An Exhibit of Contemporary Korean Metal and Fiber Art.* This exhibit features 66 works by 47 artists selected by Dr. Kyung Sung Lee, Director of the National Museum of Modern Art in Seoul, Korea.  
Schneider Museum of Art • S. Oregon State College  
(503) 552-6245 Ashland.
- 1 thru 17 Exhibit: Wayne Wright—*Heavy Metal* relics and ceremonial vessels. Christel Dillbohner—*Crosses, Vessels & Icons* impasto paintings in the Wiseman Gallery.  
Rogue Community College • 3345 Redwood Hwy.  
(503) 479-5541 Grants Pass.
- 1 thru 18 Theater: *The Mystery of Irma Vep.* A Gothic mystery replete with vampires and werewolves and set in an English manor house and an Egyptian tomb. Performances Wednesdays through Saturdays at 8pm.  
Oregon Cabaret Theatre • First & Hargadine Street  
(503) 488-2902 Ashland.
- 1 thru 30 Film Festival: Grants Pass Film Society will show three classic foreign films at the Movies Six.  
(503) 479-6699 Grants Pass.
- 1 thru 31 Exhibit: *Henningson, Haruna & Robinson.* Ikebana, Woodwork & Ceramics.  
Rogue Gallery • 40 S. Bartlett  
(503) 772-8118 Medford.
- 1 thru 31 Exhibit: *Watercolors* by Julie Spence.  
Coos Bay Public Library  
(503) 269-0215 Coos Bay.
- 1 thru 6/2 Exhibit: *Ashen Beauty.* Wood-fired ceramics.  
Mabel S. Hansen Gallery  
Coos Art Museum • 235 Anderson Ave.  
(503) 267-3901 Coos Bay.

- 1 thru 6/9 Exhibit: *Visual Literalists.* Paintings in a "photorealistic" style by Kirk Lybecker and Christiaan Mostert.  
Coos Art Museum • 235 Anderson Ave.  
(503) 267-3901 Coos Bay.
- 1 thru 7/22 Exhibit: *One Man's America: a Retrospective of the Art of John Clymer, 1907-1989.* An exhibit on the art and life of noted western artist John Clymer.  
The High Desert Museum • 59800 S. Highway 97  
(503) 382-4754 Bend.
- 1 thru 10/6 Exhibit: *Adventures in the Past.* Original prehistory artifacts from the Great Basin and Columbia River Basin regions.  
High Desert Museum • 59800 S. Highway 97  
(503) 382-4754 Bend.
- 1 thru October 1991 Theater: Oregon Shakespeare Festival.  
Presentations in the Angus Bowmer Theatre:  
thru 10/27 • William Shakespeare's *The Merchant of Venice*  
thru 10/26 • Thornton Wilder's *Our Town*  
thru 10/27 • Bernard Shaw's *Major Barbara*  
thru 10/26 • Jerry Sterner's *Other People's Money*  
Presentations at the Black Swan Theatre:  
thru 6/22 • Alan Ayckbourn's *Woman in Mind*  
thru 10/26 • Richard Nelson's *Some Americans Abroad*  
7/3 - 10/27 • Lee Blessing's *Two Rooms*  
Presentations at the Elizabethan Stage:  
6/4 - 9/27 • William Shakespeare's *The Taming of the Shrew*  
6/5 - 9/28 • William Shakespeare's *Henry VI*  
6/6 - 9/29 • William Shakespeare's *Julius Caesar*  
For more information and free brochure:  
Oregon Shakespeare Festival • P.O. Box 158  
Ashland, OR 97520  
(503) 482-4331 Ashland.
- 1 thru 1991 Exhibits: Annual exhibits include *Making Tracks: The Impact of Railroad in the Rogue Valley*; *HANNAH: Pioneer Potters on the Rogue*; and *Jacksonville: Boom Town to Home Town.* Museum hours: Tues.-Sun. 10am-5pm.  
Jacksonville Museum of Southern Oregon History  
206 N. Fifth Street  
(503) 773-6536 Jacksonville.
- 1 thru 1991 Exhibit: *Centennial Sampler Part 2: Communications*  
Coos County Historical Museum.  
1-800-824-8486 North Bend.



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Sixes River Rd., (503) 332-3759; Student Art Show at  
Grade School, Hwy. 101, (503) 332-1325; Art Auction  
at Senior Center, 1536 Jackson, (503) 332-7385; Arts &  
Crafts Exhibit at Rick Cook Gallery, 705 Oregon St.,  
(503) 332-0045; Crafts Demos at Historic Hughes  
House, 5 mi. out on Cape Blanco Rd.,  
(503) 332-6735

Port Orford.

**3 thru 12 Theater:** Darkhorse Theater presents Russell  
Lloyd and Ed Gangner as the folks of *Greater Tuna*.

(503) 479-2825

Grants Pass.

**3 thru 18 Theater:** *Born Yesterday*. Performances at 8pm,  
except May 12—special Mother's Day matinee at 3pm.  
Little Theatre on the Bay

(503) 269-9061

North Bend.

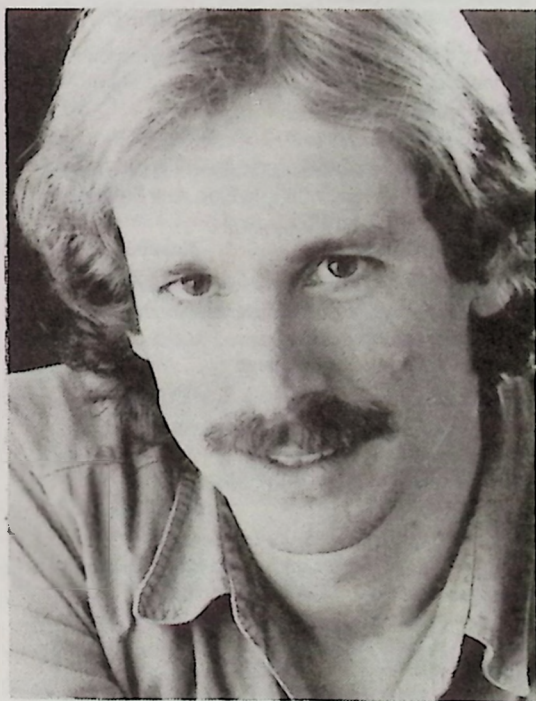
**3 thru 6/7 Exhibit:** Twelfth Annual Juried Art Show.  
Reception 5/3, 7pm.

Art Gallery, Whipple Fine Arts Building.

Umpqua Community College

(503) 440-4600

Roseburg.



*John Nilsen*

**4 Concert *John Nilsen Ensemble*.** Three musicians offer  
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Ross Ragland Theater • 218 No. 7th St.

(503) 884-0651

Klamath Falls.



- 4 Theater: Dell'Arte Players Co. presents *Malpractice or Love's the Best Doctor*, Moliere's popular comedy. 8pm.  
Shasta College Theater  
(916) 225-4807 Redding.
- 4 Concert: 38th Annual Extravaganza of Barbershop Harmony.  
Marshfield High School  
(503) 269-0215 Coos Bay.
- 4 Festival: 2nd Annual Rogue Festival to benefit Helpline, Grants Pass Museum of Art and Rogue Music Theatre. Enjoy a jetboat ride from Riverside Inn to the O.K. Corral for a Caribbean-style evening of music, food and more.  
(503) 479-7204 Grants Pass.
- 4 thru 26 Crafts Fair: Ashland's Marketplace, open-air weekends. 5/4-5 Opening and Cinco de Mayo Celebration; 5/18-19 Second Annual "Look at the Photo I Took" Contest for children. Across from Lithia Park behind the Plaza shops.  
(503) 535-7126 Ashland.
- 5 thru 30 Exhibit: Members Show.  
Reception May 5, 1-4pm.  
Klamath Art Gallery • 120 Riverside Dr.  
(503) 883-1833 Klamath Falls.
- 7 thru 30 Lecture: Elder Wise Series, SWOCC Extended Learning.  
Tioga Hall • Southwestern Oregon Comm. College.  
(503) 888-7415 Coos Bay.
- 8 Theater: Magical Moonshine Theatre; captivating puppetry with live music. 7:30pm.  
Yreka Community Theater  
(916) 842-2355 Yreka.
- 8 thru 31 Exhibit: 40th Annual juried show of student art in a variety of media. Reception on May 9 at 5:30pm.  
Shasta College Gallery  
(916) 225-4807 Redding.
- 9 thru 17 Theater: Experimental theater from the Advanced Theatre Lab; student directed; 8pm.  
Shasta College Theatre  
(916) 225-4807 Redding.
- 9 thru 19 Theater: *The Miser*. Moliere's classic farce.  
Centerstage Theatre, Whipple Fine Arts Building.  
Umpqua Community College  
(503) 440-4600 Roseburg.
- 9 thru 19 Theater: *Six Characters in Search of an Author*. SOSC Theater Arts Dept. presents a fresh look at Pirandello's masterwork. 8pm.  
Southern Oregon State College  
(503) 552-6348 Ashland.
- 10 thru 11 Exhibit: Spring Art Show, Josephine Co. Artists Association.  
Women's Club Auditorium • 6th & B St.  
(503) 479-9452 Grants Pass.
- 10 thru 25 Theater: *Everybody Loves Opal* by John Patrick. Dinner theatre on 5/10 at 6:30pm; Brunch Buffet theatre on 5/12 at 12:30pm; Family Discount Nights on 5/16 and 5/23 at 7:30pm; Senior Matinee on 5/19 at 2pm; regular shows at 8pm.  
Harbor Hall • 325 Second St.  
(503) 347-4404 Bandon.
- 11 Concert: Woody Hite Big Band plays standards of historic bands like Glen Miller, Benny Goodman, etc. 7:30pm.  
Ross Ragland Theater • 218 N. 7th St.  
(503) 884-0651 Klamath Falls.

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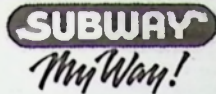
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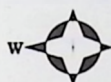
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- 11 Theater: 6th Annual Marcie Kightlinger One-Act Play Festival, followed by a chili dinner. Starts at 1pm. The Barnstormers • 112 NE Evelyn.  
(503) 479-6699 Grants Pass.
- 11 Concert: Dancetennial-Dance and Music Show. Performances by *Dance Without Walls*, songs by Mimi Kranick, jazz and tap dances, and instrumental music, 8pm. Harbor Lights Middle School Gymnasium • 9th St.  
(503) 347-2212 Bandon.
- 12 Concert: Choral music from around the world by the Shasta Community Chorale, Shasta Chamber Choir and the Shasta Choraliers, 3:15pm. Shasta College Theatre  
(916) 225-4807 Redding.
- 13 thru 17 Concert: *Peter and the Wolf*, for grade school children, presented by the American Band College of SOS. 11am. Music Recital Hall • Southern Oregon State College  
(503) 552-6101 Ashland.
- 16 Exhibit: Monthly tour of art galleries and studios. (503) 672-1577 Roseburg.
- 17 Entertainment: Coffee House, sponsored by Umpqua Actors Community Theatre. 8pm. Betty Long Unruh Theatre • West Harvard Blvd.  
(503) 673-2125 or 672-2648 Roseburg.
- 17 thru 31 Theater: Thornton Wilder's *Our Town* at 8pm, except 5/19 at 2pm. Tickets at Country Merchant or Coast to Coast Hardware. Ocean Crest Stage  
(503) 347-2506 Bandon.
- 17 thru 6/3 Exhibit: Tea Bowl Show, with local artists. Reception 5/17, 5-7pm. Lithia Creek Arts • Water St.  
(503) 488-1028 Ashland.
- 18 Exhibit: Mountain Star Quilters quilt show. Grants Pass High School.  
(503) 479-9452 Grants Pass.
- 18 Theater Class: *Pitfalls & Pratfalls of Comedy and How to Make Friends and Influence Directors*. Starts at 10am. Barnstormers Theater • 112 NE Evelyn.  
(503) 479-6699 Grants Pass.
- 18 thru 19 Powwow: 4th Annual Rogue Valley Intertribal Powwow will feature arts & crafts and historical exhibits. Emigrant Lake.  
(503) 535-4618 Ashland.
- 19 Concert: *Vintage Singers* will perform early choral masterpieces and modern music, including music with brass and percussion instruments. Presented by the Friends of Music at 7pm. Redwood Theatre  
(503) 469-9393 Brookings.
- 19 Concert: Youth Symphony of Southern Oregon, 7:30pm. Music Recital Hall • Southern Oregon State College.  
(503) 776-8661 Ashland.
- 19 Concert: Classical pianist Frances Madachy will perform works by Mozart, Debussy and others. 3pm. Ross Ragland Theater • 218 N. 7th St.  
(503) 884-0651 Klamath Falls.
- 19 Concert: Shasta Symphony Children's Concert, with a special appearance by the *North State Youth Strings*. 3:15pm. Shasta College Theatre.  
(916) 225-4807 Redding.



- 22 **Concert:** Shasta Community Jazz Band will belt out that "Big Band Sound," 7:30pm.  
Shasta College Theatre.  
(916) 225-4807 **Redding.**
- 22 **Book Review:** Book & Breakfast. Dr. Middlekauff on Dostoyevsky. 6:30am.  
Douglas County Justice Hall Cafeteria.  
(503) 440-4308 **Roseburg.**
- 22 **thru 6/14 Exhibit:** Annual Student Show.  
Stevenson Union Gallery • S. Oregon State College.  
(503) 552-6461 **Ashland.**
- 22 **thru 6/28 Exhibit:** SOSC Faculty Show. Reception 5/22, 6pm.  
Schneider Museum of Art • 1250 Siskiyou Blvd.  
(503) 552-6245 **Ashland.**
- 23 **thru 27 Festival:** Memorial Day weekend extravaganza, includes a carnival, waterski stunt show, arts fair, food, etc. Riverside Park.  
(503) 476-1401 **Grants Pass.**
- 24 **thru 6/7 Exhibit:** RCC Art Students Annual Show of mixed media at the Wiseman Gallery.  
Rogue Community College • 3345 Redwood Hwy.  
(503) 479-5541 **Grants Pass.**
- 25 **Exhibit:** 18th Annual Rogue Valley Doll Club Show. Women's Club • 6th & B St., 10am-4pm.  
(503) 479-8268 **Grants Pass.**
- 25 **thru 26 Festival:** Bandon Storm Watchers' Seafood & Wine. Family fun, exhibits, contests. 11am-5pm.  
Barn/Community Center in Bandon City Park.  
(503) 347-2779 **Bandon.**
- 25 **thru 26 Exhibit:** South Coast Antique & Gift Show. Country arts & crafts, pottery and ceramics, dolls, glassware, etc. Docia Sweet Hall.  
Curry County Fairgrounds • 950 S. Ellensburg.  
1-800-452-2334 **Gold Beach.**
- 27 **Sandcastles:** 8th Annual Sand Sculpture Contest. Starts at about 7:30am, on the beach at Seabird Dr. & Beach Loop Rd.  
(503) 347-2511 **Bandon.**
- 29 **Concert:** Student Ensembles & Choirs. Five centuries of beautiful music from the Baroque and Renaissance eras to big band swing and rock, will be performed by four groups; plus a special solo recital by the most promising students in the music program.  
Shasta College Theatre, 7:30pm.  
(916) 225-4807 **Redding.**
- 29 **Concert:** SOSC Jazz Annex presents vocal and instrumental jazz ensembles. 8pm.  
Music Recital Hall • Southern Oregon State College.  
(503) 552-6101 **Ashland.**
- 31 **Concert:** SOSC Chamber Choir and Concert Choir presents an evening of choral music, under the direction of Dr. Margaret Evans; and a 60-voice choir conducted by Dr. Paul French. 8pm.  
Music Recital Hall • Southern Oregon State College.  
(503) 552-6101 **Ashland.**
- 31 **Concert:** Shasta Community Concert Band will perform showtunes, marches and light symphonic favorites. Directed by Dr. Larry H. Grandy of the SC Music Dept. 7:30pm.  
Shasta College Theatre.  
(916) 225-4807 **Redding.**

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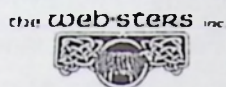
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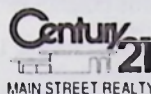


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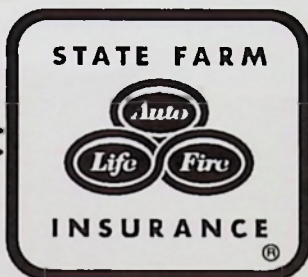
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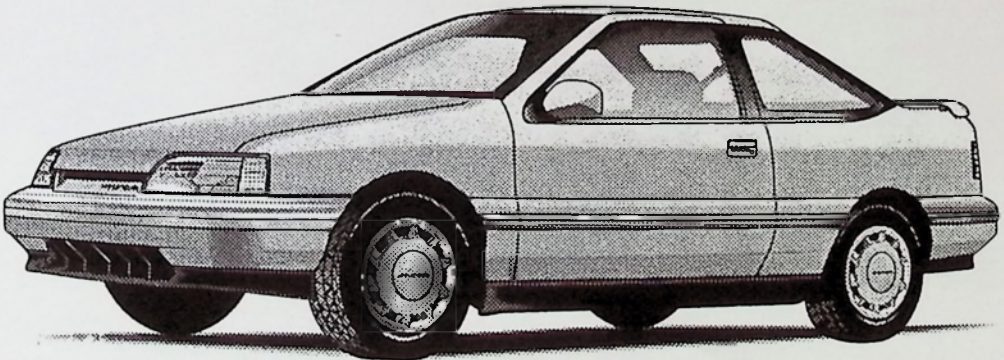


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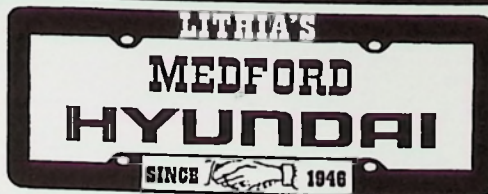
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